

RUSSELL'S AMERICAN ELOCUTIONIST.

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THE

A M E R I C A N  
E L O C U T I O N I S T ;

C O M P R I S I N G

L E S S O N S I N E N U N C I A T I O N , ' E X E R C I S E S I N E L O -  
C U T I O N , A N D ' R U D I M E N T S O F G E S T U R E ' :

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A N D C O M M O N S C H O O L S .

B Y W I L L I A M R U S S E L L ,

II

E D. AMERICAN JOURNAL OF EDUCATION,' (FIRST SERIES,) INSTRUCTOR IN ELOCUTION  
AT ABBOT FEMALE ACADEMY, PHILLIPS ACADEMY, AND THE THEOLOGICAL  
SEMINARY, ANDOVER, MASS.; AND AT THE THEOL. INSTITUTE,  
E. WINDSOR, CONN.

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## ADVERTISEMENT.

THE book now offered, under the title of *The American Elocutionist*, comprises the author's course of instruction, formerly presented in the three distinct works mentioned in the title-page of this.

The change thus made in the form of publication, enables the publishers to afford the whole matter of the original series, at a price very much reduced, with a large addition of pieces for practice, in reading and declamation.

ANDOVER, MASS., Feb., 1844.

\* \* \* Arrangements are made, still to issue the *Lessons in Enunciation*, in a separate form, for the convenience of schools for the younger class of learners.

## NOTICES OF THE SEVERAL WORKS COMPRISED IN THE PRESENT VOLUME.

*From the Phil. U. S. Gazette*.—"Those who take an interest in the important part of Elocution to which this book, (*Lessons in Enunciation*,) refers, will find in its pages much to elucidate the subject, and insure to the scholar valuable attainments. The book should find its way into all our schools."

*From the Boston Courier*.—"This little book, (*Lessons in Enunciation*,) is one of great value. No schoolmaster, no man who ever ventures to read or speak in public, no professor, no student in any college, should be without it."

"We recommend Mr. Russell's 'Elocution' to the favour of instructors, parents, and pupils. Let those who would read easily and agreeably to themselves, and for the gratification and improvement of others, study it well and faithfully."

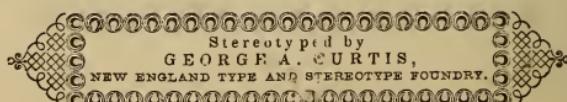
*From the Massachusetts Common School Journal, Dec. 15th, 1843*.—"We have used Mr. Russell's Lessons in Enunciation, ever since their first appearance, and never have seen any thing better adapted to their purpose." ED. P. T.

*From the same*.—"Lessons in Enunciation, a little work which ought to be in the hands of every teacher in the United States; as being the best book, for its purposes, that can be found in the language."

*Mr. George B. Emerson, of Boston*, speaking of the author's Exercises in Elocution, says, "I doubt not,—from the great excellence of your *Lessons in Enunciation*, which I have used constantly, with all my classes, ever since I first saw the book,—that it must be a valuable addition to our means of instruction."

*From the Boston Christian Register*.—"The number is not small, we trust, of those who have studied with profit the excellent books entitled *Lessons in Enunciation*, and *Rudiments of Gesture*. The volume before us, (referring to the *Exercises in Elocution*,) we have read with great satisfaction; and we strongly recommend it to all who are in search of the best helps in the art of reading and speaking."

*From Mr. J. E. Murdoch, Elocutionist, Boston*.—"I have used Mr. Russell's *Lessons in Enunciation*, *Exercises in Elocution*, and *Rudiments of Gesture*, with my classes, and consider them the best books of any that I have found, in their respective departments, especially as regards systematic instruction in the theory of the art, and the practical application of the principles of the science which are exhibited in Dr. Rush's *Philosophy of the Voice*."—*Boston, April 22d, 1844.*



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## P R E F A C E.

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THE question has often been asked, doubtfully, whether it is possible to teach the art of reading, by the use of rules. Any art which is grounded on recognised principles, may, certainly, be taught by rules deduced from these principles. Every teacher who corrects the emphasis, the inflections, or the pauses, which his pupils use in reading, must have, in every instance, a reason for his correction. All such reasons are rules; and these it is the duty of the teacher to impart. These, in fact, are themselves the *instructions* which he has to give.

Every attentive teacher of reading, will endeavour to put his pupils in possession of even those less palpable principles which regulate the nicest modulations of the voice, in the most delicate tones of feeling. But, in the applications of inflection, emphasis, and pause, which determine the meaning of every sentence of audible language, a definite rule is indispensable to intelligible or effective instruction.

The systematic practice of elocution, requires attention, in the first place, to the acquisition of *correctness of enunciation, volume and pliancy of voice, vigour of organ, and purity of tone*, on the scale of public reading or speaking.

The functions of the voice,—in its operations as an instrument,—having been properly regulated, the next stage of instruction and practice, regards the execution

of those sounds which constitute the ‘melody’ of speech, in successive clauses and sentences, and determine their character and meaning.

The act of enunciating syllables, or of pronouncing words, may be performed without reference to their signification. This forms the strictly elementary part of elocution. The utterance of clauses and sentences, implies a purpose in expression, and is founded on the relations which language bears to thought. The appropriate utterance of meaning, is the object in view in this department of elocution ; and the attention of the learner, in this stage, is directed to the *notes of the scale*, to the *relative degrees of force*, and to the occasional *intermissions* of voice, by which reading and speaking are rendered significant. These subjects are comprehended under the technical designations of *Inflections*, *Emphasis*, and *Pauses*.

If we regard enunciation and pronunciation as the *mechanical* part of elocution ; inflection, emphasis, and pausing, may be designated as its *intellectual* part. The former regards, chiefly, the *ear*, as cognizant of *audible* expression ; the latter regards the *understanding*, as addressed by *intelligible* utterance, and requiring the exercise of *judgment*, in consecutive and rational communication. This branch of the subject extends, it is true, to some of the forms of tone which give expression to *feeling* ; but its chief offices are strictly *intellectual*.

A third department of elocution, embraces the consideration of tone, as adapted to the utterance of *passion*, or the strongest forms of *emotion*, and is designated by the technical name of *Modulation*.

Under this term are comprehended all those modifications of voice which are appropriate to impassioned expression, and the changes of tone by which the reader or speaker passes from one emotion to another. This branch of the subject includes, in detail, whatever regards ‘*force*,’ or intensity of voice, ‘*pitch*,’ or the predominating note of the scale, and ‘*movement*,’ or the rate of utterance, as fast or slow.

*Cadence*, or the appropriate modulation of the voice, at the close of a sentence, would, at first sight, appear

to be but a mechanical modification of voice, or, at best, no more than a recommendation to the ear of refined taste. But, on closer observation, it will be found to constitute a main element of effect, in the expression of sentiment.

It is the predominance or the frequent recurrence of a peculiar cadence, which gives character to the melody of emotion, in successive sentences; and it is the judicious use of this turn of voice, which, most of all, deepens the impression of the feeling that pervades a composition, as a whole. The ‘song’ of bad reading, is principally caused by an erroneous cadence.

The modulation of the voice, in adaptation to *different species of metrical composition*, is indispensable to the appropriate or effective reading of verse. The purest forms of poetry, become, when deprived of this aid, nothing but awkward prose. A just and delicate observance of the effect of metre, on the other hand, is one of the surest means of imparting that inspiration of feeling, which it is the design of poetry to produce.

The subject of *Gesture* has too generally been regarded as one on which no instruction can be given. It is often mentioned as one of those secrets of nature, which lie beyond rule or art; and nothing, certainly, can be more preposterous than artificial and mechanical action, as an accompaniment to speech. But attentive observation will here, as elsewhere, detect principles, and enable us to trace the rules which these involve.

Pursued within the just limitations of judgment and taste, gesture becomes, perhaps, one of the most improvable of human habits; whether we regard the eradication of error, or the acquisition of true and appropriate action. The glow of earnest feeling, in address, will always bring forth action. It is a thing which, if we obey the instincts of nature, we cannot repress. Action is, in fact, a component part of speech; and the teacher’s business, and the student’s endeavour, in cultivation, are, properly, to trace those principles which ‘suit the action to the word,’ and to embody

tnece in practical rules, and disciplined habits. With a view to such results, a few brief remarks on obvious errors, and a few plain directions for the formation of manner, in attitude and action, are submitted in the following pages.

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At the request of teachers who wish to follow closely the mode of elementary instruction, prescribed in Dr. Rush's Philosophy of the Voice, a small volume has been prepared, to be used as an introduction to the American Elocutionist.

The work now referred to, is entitled a Manual of Vocal Culture. It contains a course of preparatory exercises for forming and training the voice, and invigorating the organs of speech. The modes of practice, prescribed for these purposes, combine the preliminary vocal discipline, recommended by Dr. Rush, the introductory methods, adopted in practical instruction, by the author of the present volume, and, in addition to these, the system of "orthophony" and vocal gymnastics, taught by Mr. J. E. Murdoch.

## LESSONS IN ENUNCIATION

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### INTRODUCTORY OBSERVATIONS.

No branch of elementary education, is so generally neglected as that of reading. It is not necessary, in proof of this assertion, to appeal to the prevailing want of appropriate elocution at the bar, or in the pulpit. The worst defects in reading and speaking, are by no means confined to professional life, and occasions which call for eloquent address: they extend through all classes of society, and are strikingly apparent in the public exercises of colleges, the daily lessons of schools, in private reading, and in common conversation. The faults now alluded to, are all owing to the want of *a distinct and correct enunciation*, which, whatever may become of higher accomplishments, would seem to be alike indispensable to a proper cultivation of the human faculties, and to the useful purposes of life.

It is unnecessary here to enlarge on the intellectual injuries arising from the want of early discipline in this department of education; or to speak of the habits of inattention and inaccuracy, which are thus cherished, and by which the English language is degraded from its native force and dignity of utterance, to a low and slovenly negligence of style, by which it is rendered unfit for the best offices of speech.

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## ELEMENTARY EXERCISES.

THE following exercises are intended to prevent, or to correct, the prevalent errors of colloquial usage : they embrace all the elementary sounds of the English language, with the most important among those that occur in combinations which are liable to mispronunciation. A correct and careful articulation of them, if practised with due frequency, and continued for a length of time *sufficient to render accuracy habitual*, will secure a distinct and appropriate enunciation, in all exercises of reading and speaking. To attain this result, the following points require particular attention.

1st. That the exercises be always performed with great force and clearness of articulation, so as to become a useful form of discipline to the organs. The aim should be, in every case, to give *the utmost articulate force of which the voice is capable*.

2d. The *sound* of each element should be perfectly at command, before proceeding to the enunciation of the words in which they are exemplified.

3d. Great care must be taken to avoid a formal and fastidious prominence of sound, on unaccented syllables : every word, though uttered with the utmost energy, must retain *the proportions of accented and unaccented syllables* in their natural and appropriate pronunciation.

## TABLE OF THE ELEMENTARY SOUNDS OF THE ENGLISH LANGUAGE.

[The elements contained in this table should be practised, with and *without* the words in which they are exemplified, with great attention to accuracy, and repeated as a daily preliminary exercise.]

<b>VOWEL SOUNDS.</b> 1. <i>A</i> , as in the word Fate ; <i>AI</i> , as in Ail ; <i>A Y</i> , as in Lay.	2. <i>A</i> , as in Far ; <i>A U</i> , as in Launch.  3. <i>A</i> , as in Fall ; <i>A W</i> , as in Awe : <i>A U</i> , as in Laud.
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4. *A*, as in Fat.
5. *A*, as in Wash.\*
6. *A*, as in Rare;\*
- AI*, as in Air;
- AY*, as in Prayer.
7. *E*, as in Me;
- EE*, as in Eel;
- EA*, as in Eat;
- IE*, as in Field.
8. *E*, as in Met;
- EA*, as in Head.
9. *E*, as in Err;\*
- EA*, as in Heard;
- I*, as in Firm.
10. *I*, as in Pine;
- Y*, as in Rhyme.
11. *I*, as in Pin;
- Y*, as in Hymn.
12. *O*, as in No;
- OA*, as in Oak;
- OU*, as in Course;
- OW*, as in Own.
13. *O*, as in Move;
- OO*, as in Mood;
- U*, as in True.
14. *O*, as in Nor.
15. *O*, as in Not.
16. *O*, as in Done;
- U*, as in Tub.
17. *U*, as in Tube.
18. *U*, as in Pull;†
- O*, as in Wolf.

## DIPHTHONGS.

19. *OI*, as in Oil;
- OY*, as in Boy.
20. *OU*, as in Pound;
- OW*, as in Down.

## CONSONANTS.

*Labial Sounds.*

21. *B*, as in Bulb.
22. *P*, as in Pulp.
23. *M*, as in Mime.
24. *W*, as in Wan.‡
25. *V*, as in Vane.
26. *F*, as in Fife;
- PH*, as in Phial;
- GH*, as in Laugh

*Dental Sounds.*

27. *D*, as in Dead.
28. *T*, as in Tent.
29. *TH*, as in Thin.
30. *TH*, as in Thine.
31. *J*, as in Joy;
- G*, as in Giant.
32. *CH*, as in Church.
33. *SH*, as in Shape;
- TI*, as in Nation;
- CI*, as in Gracious;
- CE*, as in Ocean.
34. *S*, as in Hiss;
- C*, as in Cipher.
35. *S*, as in Trees;
- Z*, as in Haze.

\* See 'exercises,' on these sounds, pp. 15, 16, 17. No. 5 is, properly, the same with No. 15.

† Not properly a separate sound, but rather that of No. 13, shortened.

‡ Properly the same with No. 13, but shortened still more.

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|---|---|
| 36. <i>S</i> , as in Measure.<br><i>Palatic Sounds.</i>   | 42. <i>NG</i> , as in Sing;<br><i>N</i> , as in Finger, Sink.<br><br><i>Lingual Sounds.</i> |
| 37. <i>K</i> , as in Key;<br><i>C</i> , as in Cake;<br><i>CH</i> , as in Chorus;<br><i>Q</i> , as in Queen. | 43. <i>L</i> , as in Lull.  |
| 38. <i>G</i> , as in Gag.   | 44. <i>R</i> , as in Rude.*   |
| 39. <i>Y</i> , as in Ye.<br><br><i>Aspirate.</i>  | 45. <i>R</i> , as in War.*  |
| 40. <i>H</i> , as in Hail.<br><br><i>Nasal Sounds.</i>  | <i>Palatic and Dental Sounds,</i><br>combined.  |
| 41. <i>N</i> , as in No.  | 46. <i>X</i> , as in Ox;†<br>47. <i>X</i> , as in Example.†                                 |

These sounds constitute all the elements of articulation in the English language. The exercises which follow, are merely various examples of these rudiments, as they occur in different combinations. The exercises are also designed for lessons in pronunciation; as this branch, not less than that of articulation, is much neglected in early instruction, and the practice of the one conveniently comprises that of the other.

The main purpose of reading and speaking, is to communicate thought. The most important point in elocution, therefore, is a distinct and correct enunciation, without which it is impossible to be rightly and clearly understood. The chief design, accordingly, of this department of education, is, by appropriate exercise, to cultivate the organs of speech, to strengthen and discipline the voice, and, at the same time, to eradicate incorrect habits of utterance, which may have been contracted through early neglect.

Enunciation may, for the purposes of instruction, be considered in connexion, 1st, with *articulation*, or the management of the organs of speech; 2dly, with *pronunciation*, or the sounds of the voice, regarded as modified by usage, or custom, in the language which is spoken.

\* See 'exercises,' on the letter R. p. 28.

† Properly combinations formed by the union of Nos. 37 and 34, and of Nos. 38 and 35.

**EXERCISES, EMBRACING THE ELEMENTS OF ARTICULATION AND THE RULES OF PRONUNCIATION.**

The following exercises are chiefly a transcript from Angus's compend of Fulton's system of Orthoepy, and Smart's Practice of Elocution. The words in the tables should be read with great force and distinctness : they may thus be made a useful organic exercise, for imparting strength and pliancy of voice, as well as energy and clearness of articulation ; they may serve also for mechanical discipline on inflections, if read in successive portions as marked in a few instances. The grave accent, or falling inflection, (˘) denotes the downward slide of voice, as heard at a period ; the acute accent, or rising inflection, (‘) denotes the upward slide, usually heard at a comma. The application of these inflections, is not necessary to practice in articulation, and, if found embarrassing, may be omitted. The early acquisition of them, however, will save much time in future lessons ; and since the words in these exercises must all be articulated with one inflection or other, the inflection actually used, may as well be regular as arbitrary. The punctuation of the examples, is intended to aid the application of inflections.

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SOUNDS OF THE VOWELS.

*A, as in the word Fate : Ai, as in Ail : Ay, as in Lay.*

The sound of *a*, mentioned above, is marked by Walker, as the 'first' sound of this letter : it might be conveniently designated as the *long name sound*, from its quantity or *length*, and the circumstance of its forming the alphabetical *name* of the letter.

This vowel is not what it would, at first sight, appear to be,—a perfectly simple sound : it consists, in reality, of two sounds,—that which, in common pronunciation, commences the name of the letter, (ā) and that which, in a prolonged utterance, is heard at its close, and which approaches to the name sound of the vowel *e*. A clear and just articulation of the name sound of *a*, has regard to this complexity of its nature, and closes with a very slight and delicate approach to the sound of *e*, so slight as to be barely perceptible to a

very close observation. A common fault, in very bad taste, is to give this complex sound in a manner too analytical,—in the worst style of theatrical singing; thus, *Faeel, faieth*; for *fail, faith*.

A'le áce áge, aim day bail, dale fail say, pave tape  
hail, haze may gaze, late maid nay, vail make fame,  
tail pay lade, jade gay sail, fate faith daily, fade make  
gate, take mail sale.

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*A, as in Far : Au, as in Launch.*

Marked as the 'second' sound of *a*, in Walker's notation.

There are two extremes of sound, occasionally heard, which must be avoided in the pronunciation of the following words,—that of *a* too broad, and nearly like *ə* in *all*; thus *Fawrm, fawther, smawrt*, &c., for *farm, father, smart*; and *a* too short, resembling the sound of *a* in *mat*, thus: *Färm* for *fārm*, &c.

A'rm ah há hārm, bar car far par, tar aunt daunt  
gaunt, haunt jaunt taunt father, saunter gauntlet barb  
hark, mar garb harp dart, cart park marl snarl, barn  
arch harsh balm, palm calf charge charm, psalm farm  
alarm becalm.

*Same sound unaccented*: Harmonious carnation  
incarnation singular popular regularly.

---

*A, as in Fall : Aw, as in Awe : Au, as in Laud.*

The 'third' sound of *a*, in Walker's notation.

The error to be avoided in the following class of sounds, is that of making *a* to resemble *o*; thus, *oll* for *all*. Sometimes this error is so broad and coarse as to divide the sound into two parts; the first of which is the above *o*, and the second the *u* in *up*: *öüll, föüll*, for *all, fall*. These faults should be carefully avoided, as slovenly and vulgar.

A'll hāll bāll cāll fāll, gall pall tall wall ward, warm  
wharf quart thwart false, warn walk chalk qualm

halt, war warrior haw daw maw, jaw saw law raw  
 draw, straw brawl drawl dawn lawn, awning yawn  
 daub fraud gauze, vault vaunt fault aught taught,  
 fraught sauce daughter halter lawful.

---

*A, as in Fat.*

The ‘fourth’ sound, in Walker’s notation.

There are two extremes of error to be avoided in the following words,—that of *a too flat*, and divided into two sounds; thus, māyūn, for mān,—and that of *a too broad*; thus, pauss\* for pāss.

Bàt càt hàt màt pát sàt, rat vat blab sack lad staff,  
 had mall tan dram scrap pass, have has glass class  
 mass grass, asp grasp clasp vast past fast, last mast  
 ash hash sash mash, waft raft graft grant craft shaft,  
 slant gland latch dance lance glance, trance France  
 chant branch crash slant, man can gather rather alas  
 advance.

*Same sound unaccented:* Abode abound †abate abash  
 America Cuba, cabal caparison calamity traduce dia-  
 dem calumniate.

---

*A, as in Wash.*

Not separately marked by Walker, but given as the same with the fourth sound of *o*.

The common errors in the articulation of this sound, are that of making it resemble the sound of *o* in *no*; thus, whote, or rather wot, for what,—and that of making the *a* resemble that of the word *fat*; thus, whatt for what.

Wàd squàd swáb,† wan was wasp, want wast swash,

\* *a*, as in *parse*.

† The letter liable to error in pronunciation, is marked by italic type, when the word contains more than one of the same name.

‡ The practice on inflection is now varied to the commencing series; the voice sliding upward at the terminating word of each clause, in the manner of incomplete expression, suspended or interrupted sense. The application of these inflections, however, is

quash quantity quality, squall squat swan, squash waspish qualify, what wash wand.

---

*A, Ai, and Ay*, before *R* final, or *R*, followed by a vowel.

The errors commonly made in the following class of sounds, are (1st,) giving *a* too broad a sound, or the 'fourth' sound, instead of one nearly resembling the 'first' sound ; thus *ær*, (*a*, as in *at*, nearly,) for *air*,— and (2d,) giving the long name sound too exactly, or too flat ; thus, *ær*, (*a*, as in *ale*,) for *air*.

The true sound of *a, ai*, or *ay*, situated as mentioned above, avoids these extremes ;—the former, as coarse and vulgar ; the latter, as too precise and studied. The true sound approaches nearer to the latter than to the former. It cannot be expressed to the eye, and can only be generally described as the 'first' sound of *a* rendered a little obscure, by deviating very slightly towards the 'fourth.'

Bâre càre dâre fâre, mare pare tare ware, yare air  
fair lair, hair rare layer prayer, parent apparent repair  
stare, snare spare careful careless, rarely beware en-  
snare prepare, compare pair stair daring.

---

*E, as in Me: Ee, as in Eel: Ea, as in Eat: Ie, as in Field:* or the 'first' sound of *e*, in Walker's notation.

The errors in the articulation of this sound, arise, chiefly, from not observing the nature of the consonant which follows it, and consequently making it too long or too short. *E*, as a final sound, or occurring before a *liquid*, is *long*, as in *Bee, eel, seem, seen*; and, before a *palatice* letter or consonant, it is short, as in *Week, seek, sleet*.

Beè feè thème mète feél, supreme seem team feature  
plea, yield wield weep seen queen, beef weed

not strictly necessary, and may, as mentioned before, be omitted, if found difficult and embarrassing.

sleet cheek repeat, fief shriek fiend wheel wheat, liege priest grieve year fear, rear dream glean weave heath, each heave least greet veer.

*Same sound unaccented:* Debate estate esteem establish beware, reduce seclude epitome apostrophe committee.

---

*E, as in Met: Ea, as in Head.*

Or the ‘second’ sound of *e*, in Walker’s notation.

The error to be avoided in this class of sounds, is that of allowing *e* to become somewhat like *a* in *fate*; or thus, *Baid*, *aig*; for *bed*, *egg*; *stade* for *stead*.

Ell èlk èlm èlse hènce fénce, let get yet yest yesterday kept, felled abed measure pleasure felt set, less rest guest bread ready steady, peg bell beg ten den red, generous genuine general guess protest effect, collect preface prelude prelate prelacy prebend, knell tell fell tent thence propel.

*Same sound unaccented:* Recreation relaxation reputation testimonial rectangular extracting, theorem nutshell outlet onset blackness efface.

---

*E, as in Err: Ear, as in Heard: Ir, as in Firm.*

Marked in the orthoepy of Walker, as the ‘second’ sound of *e*, but explained as not being precisely that sound, nor yet that of *u* in *turn*, as it is very commonly but erroneously pronounced. The true sound of *e* before *r* followed by a *consonant*, is thus described in Smart’s Practice of Elocution. “*Er* and *ir* are pronounced by unpolished speakers just like *ur*, as indeed, in some common words, such as *her sir*, &c. they are pronounced, even by the most cultivated: but in words of less common occurrence, there is a medium between *ur* and *air*, which elegant usage has established, as the just utterance of *e* and *i* joined to the smooth *r*.”\*

\* The Practice of Elocution, &c. by D. H. Smart, London, 1826, 8vo.

There are two errors to be avoided in practising the following words,—1st, that of making no discrimination between *er* followed by a *consonant* and *er* followed by a *vowel*, which leads to the fault of pronouncing the word *mercy* with the same sound of *e* as the word *merit*,—a fault which characterises the pronunciation of foreigners who are learning to speak the English language, and who are guided by analogy, instead of custom, in this point. This sound should be carefully avoided, as not belonging to English enunciation, or as being too analytical and pedantic. At the same time the second error, that of substituting the sound of *u* in *turn* for that of *e*, should be avoided as a careless vulgarism.

Hérd èarn, term germ, earth stern, earl fern, learr eternal, person mercy, servant firmly, confirm internal service fervor, virginal virtue, verdure personate, fi whirl, perfect discern, concern aspersion, disperse universal infirmity defer, prefer terse, pearl erst, mirth girt, girl sermon.

*Same sound unaccented.*: Certificate termination vermicular perpendicular, postern goatherd.

[The following words may be used as aids of *contrast*, to illustrate *one* of the sounds which should be *avoided* in the above class of words,—*Merit very merry error terror*; and the following to illustrate the *other* incorrect sound, which is also to be avoided, *Bird first her sir.*]

---

*I, as in Pine : Y, as in Rhyme.*

The 'first' sound of *i*, in Walker's notation.

There are two extremes to be avoided in the enunciation of this vowel,—the coarse error of giving it a broad and drawling sound, dwelling on the first part of the letter, and thus making it resemble the *a* of *fall*; the too nice or flat sound, which commences with nearly the sound of *a* in *ale*,—the result of avoiding too anxiously the errors just mentioned.

The true sound of long *i* Walker represents as com-

mencing with the sound of *a* in *father*, (properly *a* in *at.*) and diminishing to that of long *e*. These two sounds must be exactly proportioned, and nicely blended.

I'sle time, mile vile, vine dine, life my, knife sign, mine try, light child, bind thyme, smite right, wild ice, slice tide, glide chyle, bile mind, find repine, consign resign, beguile smile, pile might, delight fire, desire concise, style chyme, lyre dryad.

*Same sound unaccented* : Diagonal biennial, diæresis tiara, triennial diameter, infantile camomile, gentile pantomime.

---

*I, as in Pin : Y, as in Hymn.*

The 'second' sound of *i*, in Walker's notation.

The error commonly made in this sound, is that of obscuring it by careless articulation, so that it is made to resemble in some degree the sound of *a* in *fate*, or of *ai* in *fail*; thus, *Tain* for *tin*, *faish* for *fish*.\*

The true sound of *i* short, is very nearly, though not exactly, that of *e* in *me*, much shortened.

Sin hill prím, pit wish fill, dim din skin, whim fit will, till sill since, prince wince quince, rinse wit sit, lit win bid, rid mince rill, till rip whip, sip skip tip, fib rib still, mystical symptom sympathy, mystery hypocrite cynosure.

*Same sound unaccented* : Historical histrionic minutely, vivacity discreet disparity, bedrid outfit saw-mill.

---

*O, as in No : Oa, as in Oak : Ou, as in Course : Ow,  
, as in Own.*

The 'first' sound of *o*, in Walker's notation.

The errors in the sound of this letter, are, substituting

\* It is impossible to reduce this error to an exact spelling; and the above attempt to represent it, is unavoidably a caricature rather than a copy. A true idea of the error intended may, however, be formed, by due allowance, from the notation used above.

for it the *o* of *nor*; as in *Fôrce* for *fôrce*; *sôrce* for *sôurce*, &c. shortening this sound of its proper length, as in *hom* for *home*, *whol* for *whole*, &c.

This is properly the longest vowel in our language, and should receive great length of sound.

'Oh hò óld hòme, bone cone tone stone, hope hold note coat, coach source sword recourse, perforce oats oaten boat, doat moat rote towards, sloth scroll troll drollery, ford forge bronze hoarse, port fort sport torn, disown sown cloak soak, soul toll sofa soda, shoulder soldier sole wholly, solely wholesome wholesale votary.

*The same sound unaccented:* Opinion donation domestic molest, protect proceed intonation desolate, melody custody eloquence innocence.

---

*O, as in Move: Oo, as in Mood: U, as in True.*

The 'second' sound of *o*, in Walker's notation.

The errors which commonly occur in this sound, arise from a want of discrimination in the length of the sound, as affected by the consonant which follows it. Dental letters, following this sound of *o*, shorten it, and *liquids*, following it, give it *length*. An error in the sound of *ru* takes place in some words, thus *ryuin* for *ruin*; the 'first' sound of *u* being given, instead of the 'third,' or that of *oo* in *mood*.

Pròve móod rùle lóse tòol, boom moon rood behoo've true, broom remove fruit group bosom, boom woo druid swoon groove, imbrue canoe gamboge gloom smooth, brutal cool doom pool poor, moor boor who tomb cais·son, rude rural truant fruitless prudent.

---

*O, as in Nor.*

The 'third sound' of *o*, in Walker's notation.

The error to be avoided in this sound, is that of making it nearly the same with the *o* of the word *no*, or dividing the sound into two parts, of which the first

is the *o* of *no*, and the second that of *u* in *up*, or of *a* in *at*; thus, *noar* for *nor*.

Or òrb còrd sòrt shòrt stòrm, form horn scorn corn thorn cork, fork north torch horse lord resort, remorse unhorse retort contortion distorted mortal, morsel mortgage mortar torture forfeit formal, fortune sort torment coral born forlorn.

*The same sound unaccented*: Forbear tormenting formality mortality sortie formation ornamental.

---

*O, as in Not.*

The ‘fourth’ sound of *o*, in Walker’s notation.

The common error in the formation of this sound, is, as in the above examples, the substituting of *o* in *no*, or of a double sound formed by *o* in *no*, and *u* in *up*, or *a* in *at*; thus *Lòst* or *loast* for *lost*. This sound should be carefully avoided, in this and the above classes of examples, as a striking mark of vulgarity or carelessness. There is also the opposite error of making the ‘fourth’ sound of *o* nearly like the ‘fourth’ sound of *a*; thus, *Gat, clack, &c.* for *got, clock, &c.*

Odd rob mob,\* dog log bog, not rot dot, loss boss toss, cross Boston sob, prop fog croft, loft soft clod, doff costly god, goddess nod losty, glossy dross fossil, foster nostage softness.

*The same sound unaccented*: Obtain occur commend, documentary prostration population, mammoth tremor algör.

---

*O, as in Done.*

The same with the second sound of *u*, or that of *u* in *tub, up, &c.*

The fault, in the formation of this sound, is the substituting for it the *o* of *smoke*, that of *nor*, or that of *not*.

\* The inflections may now be supplied by the voice of the reader.

Come comrade combat none, nothing love comely word, world worm wont scourge, none such worship comfit colander, colonel bombard (noun) bombast (*n.*) compass, demon sovereign wonted sovereignty.

---

*U, as in Tube, mute, &c. : Eu, as in Eulogy : Ew, as in Ewe : Ui, as in Suit : Iew, as in View ; and Eau, as in Beauty.*

The ‘first’ sound of *u*, in Walker’s notation.

The errors common in this sound, are the substituting for it that of *u* in *full* or *o* in *move*; thus, *toon* for *tune*, and commencing the sound of *u* with that of *a*, instead of *e*; thus, *tayoon* for *tune*.

Use cure lure tune dupe, fume useful human humour feud, hew few dew pew mew, new due cue sue blue, lubricate tumid cubic stupid constitution, institution revolution student studious duke, ducal superable supreme superior conclude, resume consume renew review beautiful, beauteous lucid luminary stupor fluid, importune opportunity mutual plural lurid, during duration dewy lunar lunatic, lunacy endure assume astute confute.

*The same sound unaccented*: Lucubration educate articulate stipulate stimulate, singularly regular confluence calculate emulate, feature nature fortune.

---

### *U, as in Tub.*

The ‘second’ sound of *u*, in Walker’s notation.

There is sometimes an error heard in this sound, which makes it seem to resemble *o* in *on*; thus, *onder* for *under*; and another, which cannot be represented to the eye, but which gives this vowel a sound which is guttural, (formed too deep in the throat,) and with too wide an opening of the organs. This sound approaches, though very slightly, to the *o* of *on*: it should be carefully avoided, as uncouth and vulgar.

Up under tun run gun dub, cub rub dug tug mug  
 sup, duck cluck church such clutch much, shrub glut  
 strut nut nun hum, buzz purr cut puff gruff muff, dull  
 mull cull clung gulf gulp, tuft trust tusk musk hurl  
 skulk, skull unfurl churl custard bulge husky.

*The same sound unaccented:* Uptake undo unseal  
 sackbut conduct log-hut.

*U, as in Bull, full, &c.: O, as in Wolf, took, &c.*

The 'third' sound of *u*, in Walker's notation.

An error sometimes heard in this sound, is that of obscuring it, by hastening over it, and dwelling too much on the consonant which follows it. This error cannot be exactly represented: it can only be generally described as impairing the true and clear sound of the letter.

Pull bush, push puss, put bull-dog, fuller wolfish,  
 foot wood, would could, should pulley, pulpit cushion,  
 cuckoo woman, sugar woollen, withstood wool, hood  
 stood good.

#### SOUNDS OF DIPHTHONGS.

*Oi and Oy, as in Oil and Boy.*

The common errors in this sound, arise from a want of attention to the true sound of the initial letter of the diphthong, which is the *o* of *not*, and not that of *no*. Hence the faulty sound of öil, böy, for *oil*, *boy*. A worse error, though less frequent, is that of pronouncing this diphthong like the letter *i*; thus, *ile* for *oil*.

Boil coil foil, toil soil coy, toy joy hoy, rejoice broil  
 spoil, void doit coin, loin joint hoist, moist joist voice,  
 oily joyful coinage, poise noise employ, embroil appoint  
 avoid, alloy recoil turmoil.

*Ou, as in Pound: Ow, as in Down.*

The neglect of the initial letter of the diphthong, is

also the cause of the common error in this sound, which consists in substituting the sound of *a* in *far*, or that of *o* in *orb*, for that of *o* in *done*, and prolonging unduly the first sound of the diphthong, causing a broad and drawling sound; thus, *Pawnd*, *tawn*, for *pound*, *town*.

The local error of New England, substitutes for the initial sound of this diphthong, that of *a* in *at*, or of *e* in *met*; thus, *Păund*, *tăwn*, for *pound*, *town*.

How vow now thou, loud cloud cow gown, count  
house town clown, scowl fowl mouth out, our ground  
found sound, round souse mouse bounce, rebound re-  
sound astound confound, coward cowering lowering  
scouring, account recount surmount boundary, pound-  
age hourly cowl growling.

---

#### CONSONANT SOUNDS.

These may be conveniently arranged according to the organs with which they are articulated.

##### *Labial Letters.*

*Mute labials, B, P; aspirated labials, F, PH, GH,* as in *Laugh*, *V*; *liquid labial, M*; *vocal labial, W*.

The common defect in the articulation of these sounds, is a want of force in the compression and opening of the lips.

In practising the following words, the utmost force and clearness of sound, should be given to the labial letters.

*B*.—Bay bad bar ball bee, bet bile bit bore bog, boon  
bush bust by blab, swab babe barb glebe web, imbibe  
bib globe rob bull, babbler bubbling double trouble un-  
blamed, unblameable peaceably abominable hubbub  
bulbous.

*P*.—Pay pad par pall peat pet, pile pit pore pod  
poor push, pus pie ape pope pap harp, creep step pipe  
pip grope pop, pulp topple supple grappling uncropped  
palpably.

**F, PH, GH**,—Fay fat, far fall, fie fee, fed file, fin fore, foss fool, fuss safe, staff wharf, fife thief, whiff oaf, off hoof, huff laugh, caliph baffle, offing sulphur, laugh'dst fifer, chaffering quaffed, triumph draught.

**V**,—Vane van vaunt, vie veer velvet, vile vogue volley, cave cove sleeve, helve dive live, grove love of, valve vivify revive, surviving valvular reviv'dst.

**M**,—May mat mark malt, mien men mile mist, moan mop moon must, my aim ham harm, qualm seem hem mime, hymn home doom come, lime maim mammal mummy, roaming commencement monument humbly, murmurs maimed humm'st humm'dst.

**W**,—Wane wail way wag war, wall wad we wine, win wo wot won beware, away bewail unwed unwashed.

### Dental Letters.

**Mute, D, T;—Lisping, TH**, as in *Thin*; **TH**, as in *Thine*;—**Aspirated, J, G soft; CH**, as in *Church*;—**SH sharp**, as in *Shape*; **TI**, as in *Nation*; **CI**, as in *Gracious*; **CE**, as in *Ocean*;—**SH flat**, or **SI, SU, &c.**, as in *Occasion*, *Division*, *Leisure*;—**Sibilant**, or hissing, **S sharp** and **C soft**, as in *Sauce*;—**S flat**, as in *Was*; **Z**, as in *Haze*.

**D**,—Day daw dart dash die din, deem den dome don dub duke, laid awed hard mad lied lid, feed fed mowed rod cud denude, deduce deduct added addled oddly wedded, called adds dubb'dst doubled dared dastard.

**T**,—Tame tar, tall tap, teeth tent, tithe twit, titter tome, top too, tutor tut, tight taught, tête-a-tête tart, tat cat, hot coat, total foot, destitute stutter, lightest tighten'dst, triturate capitulate, tittered hurt'st.

**TH sharp**,—Thane thank thaw, theory thigh thin, thorn threw throw, thrust thirsty scath, breath thrust-

eth north, youth growth worth, truths swath youths, hearths oath cloths.

*TH flat*,—They that thy though, thee then therefore swathe, paths seethe sithe blithe, tithe baths beneath oaths, thither underneath bathes swathes.

*J and G soft*,—Jay genius gentle jam jar, jet jeer gesture jilt jimp, giant gibbet jolt jostle just, gymnic gyve gypsy joy age, liege edge budge judge judgedst.

*CH soft*,—Chair chat charm chalk check chine, chin churn chirp hatch march watch, each switch scorch birchen satchel beechen, twitching touchedst.

*SH sharp, TI, CI, &c.*—Shame shad, shark shawl, sheen shed, shine shin, show shot, shoe shrub, shroud shrink, shrieve shrivel, shrine sash, marsh swash, mesh wish, brush push, splashing marshy, ration completion, discretion contrition, promotion revolution, disputatious—[ce and ci sounding sh:] herbaceous, ocean consumacious, specious delicious—[ci sounding she:] enunciation pronunciation, association partiality.

*SH flat*,—Derision abrasion adhesion, explosion confusion roseate, azure osier vision, leisure seizure treasure, pleasure occasion collision.

*S sharp*, and *C soft*,—Say sad salt saunter, see cease set slice, sister cistern cider soak, sod source sorcery sue, suds system ace pass, salts farce fleece suppress, ice assistance police miss, twice jocose toss juice, sluice fuss distress mists, hosts listenest listlessly interstice, solstice sayest assassin assassinates, assassinatest assassinatedst sustainest designest, presidest desistedst rests seducest.

*S flat, Z*,—Phases houses fantasm buzzes gales, homes dives zany breezes zebra, maze was has prizes dissolves, observes hussars dismayed huzzas dismembers, disarms disburdens husbands philosophical disease, bedizens roses daisies venison horizon.

*Palutic Letters.*

*K*, as in *Key*: *C hard*, as in *Cue*: *Ch*, as in *Chorus*: *Q*, as in *Queen*: Kail cane quaint keel queer key, quid cone quote cup cube cake, squeak elk pike kick sick attack, quack quake crowd crust clay cloy, dirk work bulk skulk crack cracked, cracks crackst crack'dst crackling choral archives, architecture archangel quicker.

*G hard*, as in *Gag*: Gay gave, gap guard, gall ghost, green go, gone gulp, plague hag, bog jug, egg gargle, giggle gurgle, ogle glimpse, gray gross.

---

*Semi-palutic Letter, or initial Y*, as in *Ye*.

Yare yest yon, young yonder your, you youth yawl.

---

*Aspirated or Breathing Letter.*

*H*, as in *Hail*: Hay hat harm hall, heel head high hit, home hot horse hoot, hue hut hyphen behave, behest hence when why, who where wheat what, wherfore whirl whence vehement, annihilate human behemoth vehicle.

---

*Nasal Letters.*

*N*, as in *No*: Nay nap gnarl knee net, nice nib note not new, fain can barn keen ken, line sin own on hewn, grain noise now noun winnow.

*NG*, as in *Singing*; *N*, as in *Finger*: *N*, as in *Think*; *N*, as in *Concave*; *N*, as in *Conquest*.

Gang king sprung length strength bank, sink being nothing wrting hanging bringing, robbing singing conquer prolong concourse concubine, extinct distinction thank banquet sunk ink, thinks thinkest crank angle English congress, anger congregate anguish extinguish unguent languid.

*Lingual Letters.*

**L**, as in *Lull*: Lay lee, lie lo, loo law, lad lark, loll hale, all call, well weal, will wool, hull lowly, lily lullaby.

**R initial**, or before *a vowel*,\* as in *Rude*. Ray rat, raw wry, pray brass, crape green, trait shrug, throw root, rust rural, around enrich, rebel Roman, roll rot, flowery contrary, library rest, rhinoceros roaring, rearing rushest, torrent dreary, briery priory, cruel truly, protrude.

**R final**, or before *a consonant*, as in *Air, far, farm*.† Hare are ore, ire our ear, harm form burn, eternal fern dark, farm marl furl, hurl whirl her, formal borne born, murmur far former, horn torpor stork, fork ford hoard, lord force horse, ark dart barter, herd learn arm, pearl world servant, border merchant adore, demure expire appear.

*Exercise combining both Rs.* Rarely rear roar error, horror roared reared warrior, terror regular irregular brier, prior truer.

These words should be articulated with great precision and energy, and the distinction of sound, in the two *Rs*, carefully observed.

*Note.*—The common errors in the sounds of this letter, are the substitution of the hard for the soft *r*; thus, *warr* for *war*; the entire omission of the letter, as in *wawm*, for *warm*, the protrusion of the hard sound after a consonant; thus, *derread* for *dread*. Nothing is more

\* Articulated by a forcible trill of the tongue against the *upper gum*, forming a harsh sound, which may be denominated ‘hard’ *R*.

*Note.*—This sound should never be prolonged into a ‘roll.’

† In the formation of this sound, which is much softer, the tongue bends inward in the mouth, and the vibration is very slight. This sound may be distinguished as ‘soft’ *R*.

The pupil should be trained, first, to give the perfect sound of the hard *R*, then that of the soft, then to articulate the two sounds, alternately, in rapid succession.

characteristic of true and graceful articulation, than the clear and appropriate sound of this letter.

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*Palatric and Sibilant Letter.*

*X*, as in *Vex*: Axe sex ox expel exile, six oxen  
Saxon waxedst sexton, axle excel fixture extract  
exhortation exorcise expect.

*X*, as in *Examine*: Example exemplary exact auxiliary exalt exhort, exhaust exhaustion exhale exhibit exordium.

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ERRORS IN ARTICULATION.

The common hinderances to distinct enunciation may, as far as articulation is concerned, be classed as follows :

1st. *Feebleness*, arising from a want of full and forcible emission of voice, and of due energy in the action of the organs,—particularly the tongue, the teeth, and the lips.

2d. *Omission*, a fault occasioned by undue rapidity or hurry, and sometimes by an inadvertent compliance with incorrect custom.

3d. *Obscurity*, caused by the want of precision and accuracy in the functions of the organs, and a consequent want of definiteness or correctness in the sounds of letters and syllables.

The rule of practice, therefore, in regard to the exercises of reading and speaking, should be, *Always to articulate with such energy, deliberateness, and accuracy, that every sound of the voice may be fully and exactly formed, distinctly heard, and perfectly understood.* A drawling slowness, however, and a pedantic or irregular prominence of unaccented syllables, should be carefully avoided. Faults arising from slovenliness, and those which seem to spring from misdirected study, are equally objectionable.

Errors in articulation may be conveniently classed according to the manner in which they affect the pronunciation of words and syllables.

1st. Those which consist in omitting or obscuring words. Among these are the following:

In the pronunciation of the conjunction *and*, cutting off the final letter *d*, and obscuring or omitting the initial letter *a*. These errors take place frequently, and in various circumstances, but particularly when *and* occurs before a word beginning with a vowel. Thus the word *and*, in the phrase ‘air and exercise,’ is not unfrequently pronounced in one of these three ways: ‘air an’ exercise,’—‘air un exercise,’—‘air ’n’ exercise.’

The phrase ‘of the’ is also clipped of several letters, so as to be reduced, in some instances, to the bare sound of *th*. The following clause exemplifies the various degrees of this fault: ‘The heat of the air was oppressive’—‘the heat o’ the air,’ &c.—‘the heat o’ th’ air,’ &c.—‘the heat th’ air,’ &c.

The preposition *to* is carelessly uttered as if with the sound of *o* in *done*, or of *u* in *but*, instead of that of *o* in *move*, shortened; thus, ‘He went tū see the monument’—for ‘*to* see,’ &c.

2d. Errors in the articulation of *initial syllables*, by *omitting* or *obscuring* the sounds of letters. *The errors of omission* are, chiefly, such as the following: [The letter which is apt to be omitted, is italicised.]

\* Belief believe benevolence benevolent delicious delight delightful delineate deliver denominate denominator calamity calamitous deny denial deliberate

\* These and all following classes of words which exemplify *error* or *rules*, are intended to be read aloud, *with great distinctness* and *to be often repeated*.

denote denounce polite political, *human*\* when wheat  
*why* where what whirl whimper whale wharf wheel  
 which whisper white.

The errors of *careless articulation* and *obscure sound* in initial syllables, are chiefly exemplified in the letters *e* and *o*, which are incorrectly sounded like *e* in *her* and like *o* in *come*. The true sound of *e* and *o* in such syllables is that which is heard in the first syllable of the words *rewrite, domain, costume*.

Before behind behold beware event prepare precede.

*O*, as in *Domain*—Colossal, (incorrectly pronounced *cullossal*, &c.) Columbus proceed producing opinion domestic obey tobacco promote pronounce propose provide provoke position horizon.

*O*, as in *Costume*—Collect, (incorrectly pronounced *collect, &c.*) collision command commemorate commence commit commission committee commodious communicate compactly companion compare competitor complete comply compose component comprise compress compute conceal concede conceit concern concession conclude concur condemn conduct condense condition conductor confederate confine confirm confute congeal conjecture connect consent consider consign console constrain construct consume consult contain content contemplate contend contribute control converge convey convince convulse correct correctly correctness corrupt corrode corroborate.

3d. The errors of articulation in *middle syllables*, are chiefly those which arise from the omission or obscuring of *e*, *o*, or *u*, unaccented, and the letter *r* before a liquid. These letters, although they should never be

\* In words commencing with *wh*, the letters must be transposed in pronouncing; thus, *Hwen, hweat, hwy*, &c. Except *who* and its compounds, with a few other words, in which the sound of *w* is dropped; as, *Whoever, whole, whoop*.

rendered prominent, ought always to possess their true sound, according to the nature of the combination of letters in which they occur.

The faulty *omission* of *e*, takes place as follows: Several every severing tottering murderer fluttering utterance traveller gravelly deliverer deliberate desperate—pronounced erroneously sev'ral ev'ry, &c.

The *omission* of *o*: Corroborate history rhetoric melancholy memorable memory desolate—pronounced incorrectly corrob'rate hist'ry, &c.

The *omission* of the letter *u*: Articulate perpendicular accuracy masculine regular—mispronounced artic'late, &c.

The *obscuring* of the letter *o*, or changing its sound from that of *o* in *domain* to that of *o* in *done*: Composition compromise disposition melody custody colony eloquence advocate absolute opposite obsolete crocodile philosophy philology zoology—pronounced incorrectly compūsition melūdy elūquence, &c.

The *obscuring* of the letter *e*, or giving the sound of *e* in *her*, for that of *e* in *rewrite*: Society sobriety variety contrariety satiety—erroneously pronounced sociūty, or as if divided thus: societ-y, &c.

The *omission* of the letter *r*: Alarming disarming. returning discerning confirming worldling reforming conformably remorsefully reverberate warrior—mispronounced ala'ming disa'ming, &c.

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4th. The errors of articulation in *final syllables* are chiefly those of omitting or obscuring the sounds of vowels,—particularly that of the letter *e*. This letter, when it occurs in a final syllable unaccented, should have an obscure sound, which is intermediate between that of *e* in *met* and that of *e* in *mete*, resembling *i* short, and avoiding an exact or analytical style, bordering on either of these particular forms of the vowel.

*Omission of e:* Travel gravel vessel level hovel novel model chapel parcel sudden hyphen sloven mittens—mispronounced trav'l, &c.

*Omission of a:* Musical festival comical critical capital metal canonical pontifical numerical juridical ecclesiastical pharisaical paradisiacal fatal fantastical principal—mispronounced music'l met'l, &c.

*Omission of i:* Certain fountain uncertain—mispronounced cert'n, &c.

*Omission of o:* Horizon notion motion oraison dia-  
pason creation contusion explosion—mispronounced horiz'n, &c.

*Obscuring* the sound of *e*, so as to make it resemble that of *e* in *her*, or of *u* in *but*. Moment confidence equipment dependence dependent silent anthem provi-  
dence independent prudent impudent confident parliament expedient—incorrectly pronounced momunt confidunce, &c. The *e* in these terminations should be that of the word *met*, without accented force.

*Obscuring* the sound of *a*, in a manner similar to that mentioned above: Ascendant descendant defendant perseverance jubilant expectant defiance affiance ordinance—mispronounced ascendunt defiunce, &c.

*Obscuring* the sounds of *o* and *ow* final into that of *u* in *but*: Potato tobacco motto fellow window widow meadow willow billow follow hallow—mispronounced potatū fellū, &c.

*Omitting* the sound of *g* in the nasal diphthong *ng*: Waking morning running walking dancing eating drinking sleeping resting flying moving swimming writing being deserving drawing drowning fawning. These and many other words, are pronounced incor-  
rectly thus, wakin' mornin' runnin', &c.

*Omitting* the sound of *r*: War far star floor before flower more alarm return enforce recourse unhorse

remorse unfurl concert depart departure character  
mutter murmur creator actor spectator nature crea-  
ture feature—commonly mispronounced *waw*, fah,  
stah, ala'm, retu'n, depa't, depatshū', &c.

Sounding *y* final like *e* in *her*: City society confor-  
mity duty beauty—mispronounced *cité*, *societé*, &c.\*

*Adding* the sound of *r* to final vowels and diphthongs,  
when they occur before a word beginning with a  
vowel: thus, idear of, &c. lawr of, &c. tobaccor in, &c.  
drawr a plan, &c.

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TERMINATIONAL SOUNDS WHICH ARE OFTEN IMPERFECTLY  
ENUNCIATED.

*able* and *ably*.

The error in these terminations, is that of substitut-  
ing the *a* of the word *able*, the *i* of *audible*, or the *u* in  
*bubble*, for the *a* of *babble*,—rendered short, however,  
from becoming unaccented. There is a still grosser  
error of inserting a sound like that of *u* in *but*, between  
the *b* and the *l*, of the termination *able*; thus, amiabūl  
for amiable.

Applicable formidable commendable, peaceable agree-  
able palpable, perishable sociable amiable, pitiable  
honourable detestable, abominable formidably com-  
mendably, agreeably sociably amiably honourably,  
detestably respectably immutably tolerably.

---

*ible* and *ibly*.

Enunciated incorrectly with the *u* of *bubble*, for the  
*i* of *nibble*,—rendered short, as unaccented.

Invincible forcible incredible audible, illegible con-

\* These and several other classes of errors, might have been  
arranged under the general head of pronunciation, and pointed out  
in the lesson on that subject. But it seemed preferable to trace  
them to their source,—a faulty articulation, or want of precision in  
the play of the organs.

trovertible incontestible feasible, susceptible perceptible invincibly forcibly, incredibly audibly perceptibly contemptibly.

---

*ure.*

The error commonly heard in this termination, is that of substituting *u* in *but* for the short name sound, as heard in the word *universal*; thus, *treasur'* for *treasure*.

Pleasure measure exposure erasure composure, displeasure outmeasure nature- feature creature, pressure fissure leisure closure disclosure, censure tonsure ligature miniature portraiture, legislature imposture departure seizure.

---

*ciate and tiate.*

The common error is that of shortening this termination into one syllable, in words in which it should form two; thus, *emashate* for *emaciate*, [ema-she-ate, if analyzed.]

Depreciate officiate enunciate annunciate consociate associate, ingratiate expatiatiate dissociate excruciate.

---

*cial and tial.*

Commonly mispronounced as if terminating with *ul* instead of *al*; thus, *Sociul* for *social*, [so-shal.]

Special judicial, beneficial artificial, superficial provincial, commercial confidential, initial substantial, circumstantial credential, providential prudential.

---

*ful and fully.*

Sometimes carelessly enunciated with the sound of *u* in *bulk*, instead of that of *u* in *full*,—if divested of accent; thus, *dreadful* for *dreadful*.

Needful awful playful, fanciful peaceful changeful,

gracefully revengeful guilefully, beautifully tuneful hopeful.

---

*tion and sion.*

Often carelessly articulated without *o*; thus, Occa-*zhn* for occasion, [occa-zhun.]

Evasion invasion confusion persuasion, adhesion cohesion decision division, provision explosion diffusion conclusion, impulsion compulsion dimension expansion, comprehension aversion incursion compassion, concession profession procession constitution, solution institution caution option, perception addition repetition acquisition.

---

*dian, diate, dious, and eous.*

Mispronounced by dropping the sound of *i* or of *e*; thus, Injan for Indian, by changing *a* into *u*, as Injun for Indian, and sometimes by dividing thus, In-de-an for Indian, [Indyan or In-dye-an.]

Tedious perfidious fastidious insidious invidious, meridian compendious odious melodious commodious, hideous lapideous comedian mediate intermediate; immediately repudiate araneous spontaneous homogeneous, duteous plenteous bounteous beauteous quotidian.

---

*rian, rial, rious, reous, rion and rior,*

Ought to make the *i* and *e* a distinct syllable; as *r* does not naturally blend with the vowel which follows it. Hence the necessity of pronouncing Histo-ri-an as a word of four syllables, and not allowing the *i* to drop into the sound of *y*.

Barbarian librarian agrarian valerian senatorial equestrian, various gregarious glorious victorious laborious notorious, arboreous vitreous mysterious

pretorian clarion criterion, centurion superior inferior anterior material imperial, memorial armorial.

---

*sm, lm, rm.*

Sometimes articulated in an awkward manner, which allows a sound like that of *u* in *up*, to drop in between *m* and the letter which precedes it; thus, *Patriotisum*, for patriotism.

Criticism exorcism, phantasm spasm, chasm witticism, fanaticism helm, whelm elm, overwhelm worm, - arm alarm, harm disarm.

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#### COMMON ERRORS EXEMPLIFIED IN PHRASES.

The importance of exemplifying current errors in phrases or sentences, arises from the fact, with which teachers are familiar, that a word placed separately, on a column or a list, becomes necessarily so conspicuous as to be more attentively observed and correctly pronounced; while the same word, merged in the body of a phrase, is apt to escape the attention, and to be pronounced incorrectly.

I *saw* (*sawr*)\* a man who told me all things that ever I did.

I have no *idea of* (*idear of*) what is meant.

He will sail for *Cuba* (*Cubar*) *in* a few days.

We were at that time *speaking of* (*speakin'*) your brother.

He had violated the *law of* (*lawr of*) the land.

There were *several* (*sev'ral*) rare books in his collection.

They were *every* (*ev'ry*) moment expected to appear

They were *travelling* (*trav'llin'*) in great haste.

The visitors were *numerous* (*num'rous*) on that day.

He seemed sunk in *melancholy* (*melunch'ly*).

\* The error in the above examples, is contained within the parenthesis.

He was reduced almost *to* (tū) despair.

You were then ready *to* (tū) depart.

His *political* (p'litic'l) opinions were *liberal* (lib'rul).

There was a *radical* (radic'l) error in his opinion (úpinion).

It was a *vessel* (vess'l) of the first class.

His *character* (cha'acte') was held in just *estimation* (estimash'n).

He was a sincere friend to *liberty* (libe'ty).

His *notions* (nosh'ns) of his own condition (condis'h'n) were absurd.

He fails in *articulate* (artic'late) *utterance* (utt'rance).

A *certain* (sutt'n) man had two sons.

His *composition* (compúishn) was *far* (fah) from being *correct* (cúrrect).

The grave of the *Indian* (injun) chief.

We are not *fastidious* (fastijous) in our taste.

He gave a *conditional* (cundishnul) promise.

The bird was *fluttering* (flutt'rín') over her nest.

You had a very *calamitous* (c'lamitous) voyage.

It was contrary to the *law of* (lawr of) nature.

His face wore a *cadaverous* (cadav'rous) hue.

The measure is *preposterous* (prepost'rous).

You were unable *to* (tū) speak.

She was present at the *musical* (music'l) *festival* (festiv'l).

He had been a great *traveller* (trav'ller).

They were unwilling to leave a *certainty* (suttnty) for an *uncertainty* (unsuttnty).

The measure rendered them *odious* (ojous).

The declamation was animated *and* (an') chaste.

Among the boughs *of* (o') the trees.

Actuated by honor *and* (un') honesty.

Take the rod *and* (an') axe *and* (an') make the *murder* (muddé) as you make the law.

He spoke *to* (tū,) them of it before (būfore).

On every (ev'ry) leaf and (an') every (ev'ry) flower.

The creation (creash'n) and preservation (preser-vash'n) of life.

The testimony of the second witness corroborated (currob'rated) that of the first (fust).

The benevolent (bnev'lunt) Howard.

The fruit was delicious (d'licious); the prospect was delightful (d'lightful).

The stranger was remarkably polite (p'lite) to them.

The dignity of human ('uman) nature (natshū).

When (wen) will what (wat) he whispered (wis-pered) transpire?

Where (were) wheeled (weeled) and whirled (wirl-ed) the floundering (flound'rín) whale (wale).

Behold (būhold) he is before (būfore) you.

Be prepared (prūpared) to precede (prūcede) them.

His opinion (ūpinion) was that we ought to obey (ūbey).

They committed (cūmmitted) the whole piece to memory (mem'ry).

The communications of the competitors, were com-pared. (cūmmunications, &c.)

You concurred in condemning the confederates (cun-curred, &c.)

The building which was constructed of wood, and contained a vast quantity of combustible materials, was, in a short time, consumed (as above).

She studies history (hist'ry) and rhetoric (rhet'ric).

He had no disposition (dispūish'n) to employ himself in composition (compusish'n).

His eloquence (elūquence) set the colonies (colūnies), in a flame.

Nature (natshū) and society (sūcietty) are not al-ways in unison (unis'n).

Fair (fai') Greece, sad relic of departed (depa'ted) worth (wo' th).

Immortal (immo'tal) though no more (mo').

Easing their steps over (ove') the burning (bu'ning) marl (ma'l).

The vessel (vess'l) was built as a model (mod'l).

We travelled (trav'lled) on a level (lev'l) road of gravel (grav'l).

His musical (music'l) tone had a comical (comic'l) effect.

A specimen of the metal (met'l) was sent to the capital (capit'l).

In a moment of imprudent confidence, he declared himself independent of their assistance (momunt, &c.)

Looking (lookin') out of the window on the willows in the meadow (windū, &c.)

Dancing, drawing, and singing, being only graceful accomplishments, are much less important than the useful ones of reading and writing (dancin', &c.)

And the smooth stream in smoother (smoothe') numbers (numbē's) flows.

Rarely does poverty overtake the diligent (as above).

*Faults of local usage exemplified.* Inadvertent compliance with negligent and erroneous custom, is a great source of the defective articulation which prevails in reading. The extent to which faults of this class are sometimes carried, even in circumstances otherwise favourable to good education, may be inferred from the following specimen of the actual style of articulation, current in many schools, which are certainly well taught in other respects. Exercises similar to the following, should be occasionally performed by the student, for his own use, with a view to the detection of current errors, which might otherwise escape his notice, and influence his own articulation.

The following extract is printed, it will be observed, with a notation of the incorrect articulation, throughout. The design of this arrangement is to arrest the attention, and produce, if possible, an adequate impression of the consequences of hasty and careless utterance.

*Extract.* “The young of all animals appear to receive pleasure, simply from the exercise of their limbs and bodily faculties, without reference to any end to be attained, or any use to be answered by the exertion. A child, without knowing anything of the use of language, is in a high degree delighted with being able to speak. Its incessant repetition of a few articulate sounds, or perhaps of a single word, which it has learned to pronounce, proves this point clearly. Nor is it less pleased with its first successful endeavours to walk, or rather to run, which precedes walking, although entirely ignorant of the importance of the attainment to its future life, and even without applying it to any present purpose. A child is delighted with speaking, without having anything to say, and with walking, without knowing whither to go. And previously to both these, it is reasonable to believe, that the waking hours of in-

*Incorrect articulation.*  
 The young of all animals (anim'l's or animal's) appear to receive *playzhū*, simply from the ex'e'cise of their limbs an' bod'ly fac'lties, without ref'rence to any end tū be attained, or any use tū be answered by the *exū'sh'n*. A child, without knowin' anything ū th' use of language, is in a high d'gree d'lighted with bein' able tū speak. Its incess'nt rep'tishn of a few artic'late sounds, or p'r'aps of a single word, which it has *lunn'd* tū prūnounce, proves this point clea'ly. Nor is it less pleased with its fūst suc-cessful endeavūs tū walk, or rather tū run, which prūcedes (or pre-cedes) walkin', although entirely ignūrūnt ū th' impo'tence ū th' attainmūnt to its futū' (or futshū) life, and even without applyin' it to any pres'nt pu'pose. A child is d'lighted with speakin' without havin' anything tū say, and with walkin', without knowin' whither tū go. An' previously tū both these, it is

fancy, are agreeably taken up with the exercise of vision, or perhaps, more properly speaking, with learning to see." \*

reasonabūl tū b'lieve, that the wakin' hours of infancy, are agree'bly taken up with the ex'e'cise of vizhn, or p'r'aps, more prop'e'ly speakin', *with lunnin'* tū see.

Errors of the above description, vary, of course, with the places, and even the schools, in which they exist; and the above, or any similar example, must be considered as thus limited, and not as meant to be of *universal* application. It should farther be observed, that, in exhibiting a specimen of prevailing faults, it becomes necessary to the usefulness of the exercise, to include in the notation of a passage, all the errors usually made by a class, although the number might be much smaller for an individual.

Every person who fails of articulating distinctly, has an habitual fault, in the pronunciation of one or more classes of words or syllables, and sometimes, perhaps, of letters. These should be selected and thrown into the form of sentential exercises, for daily practice, in the manner exemplified in this lesson.

'Natural impediments,' or,—as they should rather be called,—faults of early habit, must be removed by means adapted to particular cases. But there are few students who do not need, in one form or other, the full benefit of careful practice in this department of elocution. The very general neglect of this branch of elementary instruction, leaves much to be done, in the way of correction and reformation, at later stages. The faults acquired through early negligence, and confirmed into habit by subsequent practice, need rigorous and thorough measures of cure; and the student, who is desirous of cultivating a classical accuracy of taste, in the enunciation of his native language, must be willing to go back to the careful study and practice of its elementary sounds, and discipline his organs

\* The above extract should be read *aloud*, from the incorrect articulation; the errors being rectified, when necessary, by reference to the extract as correctly given.

upon these, in all their various combinations, till an accurate and easy articulation is perfectly acquired. The ‘exercises in articulation and pronunciation,’ are arranged with a view to this object.

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## PRONUNCIATION.

THIS department of elocution is sometimes termed *orthoepy* (correct speech.) It is properly but an extension and application of the subject of the preceding lesson. Articulation regards the *functions* of the organs of speech; and pronunciation, the *sound* produced by these functions, as conforming to, or deviating from, the modes of good usage. Speech being merely a collection of arbitrary sounds, used as signs of thought or feeling, it is indispensable to intelligible communication, that there be a general agreement about the signification assigned to given sounds; as otherwise there could be no common language. It is equally important that there be a common consent and established custom, to regulate and fix the sounds used in speech, that these may have a definite character and signification, and become the current expression of thought. Hence the necessity that individuals conform, in their habits of speech, to the rules prescribed by general usage,—or, more properly speaking, to the custom of the educated and intellectual classes of society, which is, by courtesy, generally acknowledged as the law of pronunciation. Individual opinion, when it is at variance with this important and useful principle of accommodation, gives rise to eccentricities, which neither the authority of profound learning, nor that of strict accuracy and system, can redeem from the charge of pedantry.

It is a matter of great importance, to recognise the rule of authorized custom, and neither yield to the influence of those errors which, through inadvertency,

will creep into occasional or local use, nor, on the other hand, be induced to follow innovations, or changes adopted without sufficient sanction. A cultivated taste is always perceptible in pronunciation, as in every other expression of mind; and errors in pronouncing are unavoidably associated with a deficiency in the rudiments of good education.

To obtain an undeviating standard of spoken language is impossible. The continual progress of refinement, and, perhaps, sometimes, an affectation of refinement,—and at all events irresistible custom,—are perpetually producing changes in speech, which no individual and no body of men can completely check. Neither Walker, therefore, nor any other orthoepist, can be held up as permanent authority in every case. Still, there is seldom or never an individual so happily situated, as to be necessarily exempt from local peculiarities which are at variance with general use. An occasional appeal to the dictionary, must therefore be useful to the majority of persons; and, of the various dictionaries in common use, Walker's may be taken as, on the whole, the safest guide to good usage in pronunciation. A few allowances must, of course, be made for those cases in which a sound is noted, that cannot be exactly expressed to the eye, by any combination of English letters. The chief of these instances are explained in the exercises in articulation and pronunciation.

Persons who are desirous of perfecting their pronunciation would do well to read aloud, daily, a few columns of Walker's\* dictionary, and mark with a pencil those words which they find they have been accustomed to mispronounce, themselves, or to hear mispronounced by others. This exercise, however, must be

\* The author would refer to Mr. J. E. Worcester's edition of Todd's combination of Johnson and Walker's Dictionaries, as, perhaps, the fullest and most accurate work of its kind. Mr. W.'s Comprehensive Dictionary presents the same matter, in a form adapted to schools. The same author's edition of Dr. Webster's Dictionary, is a book of great practical value, in the department of orthoepy, from the distinct and satisfactory manner in which it indicates those words which are liable to various modes of pronunciation, and those in which Dr. Webster's style is peculiar.

performed on the column which contains the *orthoepy*, and not on that which contains the *orthography*, as errors would otherwise escape unnoticed. The following will be found an easy way of committing to memory the words which are marked as above mentioned. Let the student compose a sentence comprising all the words which he has marked in one reading; and by repeating such a sentence several times daily, the correct pronunciation of the words will soon be permanently impressed on his mind. A steady course of such application will, in a few months, enable him to pronounce correctly every word in the English language, and save him from embarrassment and errors in reading or speaking in public.

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Errors in pronunciation may regard either the quality of *sound* in *letters*, or the placing of *accent* on *syllables*. The former may be classed alphabetically, for the convenience of referring easily to particular letters.

#### VOWELS.

##### *The letter A.*

The errors committed in *obscuring* the sound of this and other letters, have been already pointed out, under the head of *articulation*. The following errors do not necessarily imply any indistinctness in articulating, but rather a mistake regarding the particular *sound* to be given to this letter, in different circumstances.

*Errors.*—The indefinite article is often pronounced with the sound of *a* in *fate* for that of *a* in *fat*; thus, I saw ā man, for I saw ā man. This is merely a childish error, continued from the elementary schools, and should be avoided, as rendering pronunciation formal, precise, and mechanical.

*A* in unaccented initial syllables, is mispronounced in the same way; thus ābate for ābate;—so is *a* final, as in Cubā for Cubā; and, generally, *a* unaccented, in the following and similar syllables: honorāry, obdurācy, peaceābly, for honorāry, obdurācy, peaceābly.

**RULE.**—The letter *a*, constituting an unaccented syllable, or occurring at the end of an unaccented syllable, has the sound of *a* in *that*, as in the words, *Aitone, lunacy, habitual, algebra, &c.*, which must not be pronounced *Aytone, lunācy, hābitual, &c.*; but *tone, lunacy, hābitual, &c.*

### *Examples for Practice.*

*Abash\** abandon abed abet abettor ability above about abode aboard abolish abominate abortion abreast abyss acclamation acute adamant adept admirable adore adorn adoption adult adrift *afar* afresh afloat again agree agreeable *alarm alas* alert alike *amass amaze amend amid amuse apart apace apology are araneous aright arise arcana Asia atone Athens atrocious avail avenge avert aver avow awake aware away bade canal *cadaverous calamity cadet caliginous calumniate canine canonical canorous caparison capitulate caress catarrh cathedral censurable chimera commendable conversable convalescent contumacy comfortable conformable constable contrary corollary creditable curvature customary decalogue declaration demagogue despicable dictatorial dilatory dilemma diploma drama Persia privacy.**

In one class of words, the opposite error of giving the sound of *a* in *fat* instead of *a* in *fate*, is prevalent, as in *Mātron* for *mātron*.

The same error is often heard in the pronunciation of words of Hebrew, Greek or Latin origin, as in *Drāma* for *drāma*, *Achāia* for *Achāia*, *Isāiah* for *Isāiah*.†

\* Where two *As* occur in the same word, the one which is mispronounced is in Italic type.

† Wherever local usage sanctions the broad *A*, in pronouncing the ancient languages, that sound may, of course, be adopted, without positive error, in reading such words, when embodied in an English sentence. But where, as in both Old and New England, the classical orthoepy is anglicised, the flat sound of *A* should be heard.

*Examples for Practice.*

Patron patriot patriotism matronly satyr Saturn  
 datum desideratum arcana transparent transparency  
 azure stratum Diana Caius Isaiah Sinai.

*Note.*—Patriotic patronage patronised, are exceptions.

*E.*

*Errors.*—The sound of *e* in *me*, for that of *e* in *met*,  
 as in *re-creat* for *rec-reant*.

*Examples for practice.*—Recreate recreation relaxation  
 reformation heroine heroism defalcation preface  
 recreant.

*Error.*—The sound of *e* in *met*, for that of *e* in *me*,  
 as in *es-tate* for *e-state*.

*Examples for practice.*—Esteem establish escape  
 especially.

*For other errors, see lesson and exercises in articulation.*

*I.*

*Error.*—The sound of *i* in *pine*, for that of *i* in *pin*,  
 as in *Di-rect* for *dīrect*, [*de-rect*,] masculine for mas-  
 culin.

*Examples for practice.*—Diverge vivacity vicinage  
 divert.

Adamantine amaranthine bitumen digress dilate  
 digestible digest (verb) digression dilacerate dilute  
 diminish diminution diminutive diploma direction  
 directors diversion divorce diversity diversify divest  
 divinity divisible divulge feminine fertile finesse fiduci-  
 al financier finance febrile hostile juvenile liquidity  
 litigious mercantile minute minotaur minuteness mi-  
 nority philosophical philosophy piano piazza pilosity  
 reptile sinistrous.

*For other errors, see as above.*

*O.*

*Error.*—The sound of *o* in *no*, for that of *o* in *not*, as in Progress, process, produce (noun), extol; mispronounced Prō-gress, &c., for prog-ress, &c.

The sound of *o* in *not*, for that of *o* in *no*, as in Revolt, sloth, portrait; mispronounced Revōlt, &c., for revōlt, &c.

The sound of *o* in *no*, for that of *o* in *done*, as in Testimōny, patrimony, matrimony, nugatory, dilatory, none; mispronounced Testimōny, &c., for testimony, [testimūny.]

*For other errors, see lesson and exercises in articulation.*

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*U* and *Y*.

*For errors in the sounds of these letters, see as above.*

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## DIPHTHONGS.

*See, as above.*

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## CONSONANTS.

*D* and *T*.

*Error.*—These letters, when they occur before *u*, sounding as in *tube*, are mispronounced in two ways:

1st. Through carelessness or affectation, they are softened too much, as in *Ejucate* and *nachure*, for *edjucate* and *nātchure*.\*

\* The true sounds of these letters, when they occur as above, cannot be easily expressed to the eye. The *d* and the *t*, however, should be softened but very little. A slight softening of these letters in the above situation, is natural and appropriate; as we may find by adverting to the very prevalent softening of these letters, in the current pronunciation of such phrases as ‘would you,’ ‘could you,’ ‘intreat you,’ containing a similar combination of sounds. It is the excess, and not the thing itself, that is to be avoided, in pronouncing the words in the text above.

2d. From a fastidious care to avoid this sound, they are pronounced in a separate and analytic manner, which wants fluency and freedom; thus, *Ed-u-cate* and *nat-ure*.

*Examples for practice.*—Educate education creature feature arduous virtue virtuous fortune spiritual spirituous signature individual gradual graduate naturally.

*For other errors, see as before.*

*Error.*—The sounding of *h*, when it ought to be silent, as in *Humour*, *hostler*, *hospital*, *humble*; for *'umour*, &c.

*For other errors, see as before.*

*The errors commonly made in the sounds of the other consonants, are mentioned in the lesson and exercises on articulation.*

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#### ACCENT.

Accent is the force with which we pronounce the most prominent syllable of a word, as in the syllable *man*, in the word *man'fully*.

Errors in accent consist in transferring it to syllables on which it is not authorized by present custom, or established usage, as in *Con'template* for *contem'plate*, *con'tents* (noun) for *conten'ts*; and in giving undue force to unaccented syllables, as in *aff'ection* for *affec-tion*.

The former class of errors, is to be corrected by reference to the dictionary, in the manner already mentioned. The following words may serve as specimens of common faults in accent.

*Dissyllables*, erroneously accented on the *first* instead of the *second* syllable: *Detail* *retail* *recess* *access*. *Polysyllables*, erroneously accented on the *second* syllable instead of the *first*: *Acceptable* *commendable*. The

accent on the second syllable of these words is entirely obsolete; and the attempt to revive it, although favouring harmony of sound, is in as bad taste as the introduction of obsolete words in writing, or the adoption of antiquated fashion in garments.

*Polysyllables*, erroneously accented on the *first* syllable instead of the *second*: Contemplate compensate extirpate.

The fault of improper force on unaccented syllables, arises from prolonging the vowel in such syllables. This error is illustrated in the incorrect sound of the initial *a*, as in *ābandon* for *abandon*. It occurs also in the following and similar words: Attract attraction detract deduce deduct deduction detraction delusive deride derision relate remit remember review addition;—mispronounced *att'r'a'ct*, *détra'ct*, for *attra'ct*, *detra'ct*, &c. This fault should be carefully avoided, as imparting to words, a childish or mechanical accent, in the style of early lessons at elementary schools.

The English language differs from others in no point more strikingly, than in the peculiar force of its accent, which seems almost to absorb the enunciation, in reading or in speaking,—particularly the latter. This characteristic is, no doubt, often carried to excess through carelessness and inattention, and produces a faulty obscurity of articulation, in unaccented sounds. But the fault of this extreme, cannot justify the opposite, which tends to *equalise* accent, somewhat in the manner of the French language. The style of pronunciation becomes, in this way, feeble and inexpressive, by losing the appropriate native prominence of English accent.

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#### THE WORDS *The, By, My.*

*The*, before a word beginning with a vowel, should be pronounced with the same sound of *e* as in *Relate*: before a word beginning with a consonant, it should have the obscure sound, as in the second syllable of *eternal*; but never the sound of broad *a*.

*By*, in colloquial or very familiar language, may be pronounced short, with a sound of *y* corresponding to that of *i* in the word *it*, and not as sometimes heard, like the *e* of *me*. But, generally, the *y* should be long.

*My* should always be pronounced with the short sound of *i*, mentioned above, unless in emphatic expression or in solemn style; and, in the latter, only in phrases directly associated with solemnity, as in the following: ‘my God.’ Familiar phrases, even in serious or solemn style, should retain the short *y*; thus, *Mÿ hand, mÿ heart, mÿ mouth,—not mÿ hand, &c.—* So also in phrases of address, *mÿ lords, mÿ friends, mÿ countrymen, &c.—not mÿ lords, &c.* The word *myself* should never have the long *y*.

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#### THE TERMINATION *ed.*

In the reading of the Scriptures, the solemnity and antiquity of the style are supposed by some to require, or at least to authorize, the sounding of *e* in such words.—This, however, is a matter of taste merely, and should never be extended to other reading.

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The preceding illustrations of errors in pronouncing, are intended rather to suggest the necessity of the dictionary exercise already prescribed, than to give a full list of mispronunciations. Many important classes of faults in pronouncing are included in the lesson and exercises in articulation, which it may be useful to repeat, before commencing the exercise from the dictionary. This exercise may be performed, to great advantage, by the use of the slate and pencil; the pupils in a class writing, at the dictation of the teacher, a column or more of words, and on a column opposite, the orthoepy or actual pronunciation of each. It may afford a useful variety in the form of exercise, to write occasionally the orthoepy alone, as a discipline of the ear, or rather of the mind, in quickness and accuracy of attention.—Every locality has its own peculiar errors; but the following table will, it is thought, prove generally useful.

\* *Words in which the current pronunciation of the United States, deviates from that of England.*

AMERICAN PRONUNCIATION.	ENGLISH PRONUNCIATION
Accept'able, . . . . .	Ac'ceptable,
Again—agayn, . . . . .	Again—agen,
Against—agaynst, . . . . .	Against—agenst,
Aggran'dizement, . . . . .	Ag'grandizement,
Alt'ernate, . . . . .	Alter'nate,
Almóst, . . . . .	Al'most,
Azure—ăzture, . . . . .	Azure—ayzhure,
Bellows, ( <i>the noun,</i> ) belloze, . . . . .	Bellows—bellus,
Bravo—Brayvo, . . . . .	Bravo—brâvo,
Bronze—brōnz, . . . . .	Bronze—brōnze,
Caprice—cay'prees, . . . . .	Caprice—căprees',
Chamois—shammy, . . . . .	Chamois—shāmoy',
Chästen, . . . . .	Chästen,
China—Chinay, . . . . .	China—Chină,
Chivalry—shivalry, . . . . .	Chivalry—tshivalry,
Clärion, . . . . .	Clärion,
Combat—cōmbat, . . . . .	Combat—cumbat,
Commen'dable, . . . . .	Com'mendable,
Com'pensate, . . . . .	Compen'sate,
Comrade—cōmrād, . . . . .	Comrade—cumräde,
Con'fidant, . . . . .	Confidant',
Con'fiscate, . . . . .	Confis'cate,
Constitution—constitootion, . . . . .	Constitütion,
Con'summate, . . . . .	Consum'mate,
Con'template, . . . . .	Contem'plate,
Con'tents, . . . . .	Contents',
Courteous—cōrteous, . . . . .	Courteous—curteous,
Courtesy—cōrtesy, . . . . .	Courtesy—curtesy,
Creek—crik, . . . . .	Crēek,
Crocodile, . . . . .	Crocodile,
Deaf—deef, . . . . .	Deaf—def,
Dec'orous, . . . . .	Deco'rous,
Dem'onstrate, . . . . .	Demon'strate,
De'tail, . . . . .	Detail,

\* Peculiarities of pronunciation, whether they characterize the usage of Ireland, Scotland, or the United States, fall under the denomination of errors, as regards the appropriate use of the English language. They are on the same footing with the faults of provincial dialect, in England itself. The English language, spoken out of England, claims, justly, the same law of observance with that of the French language, spoken out of France,—to be regulated by the custom of the country in which it originated.

AMERICAN PRONUNCIATION.	ENGLISH PRONUNCIATION
Dōcile, . . . . .	Docile—dōssil,
Dȳ'nasty, . . . . .	Dȳ'nasty,
Ele'giac, . . . . .	Elegiac,
En'ervate, . . . . .	Ener'vate,
Enuncia'tion—enunseation, . . . . .	Enunciation—enunsheation,
Epicu'rean, . . . . .	Epicure'an,
E'poch, . . . . .	Ep'och,
Es'teem, . . . . .	E'steem,
Es'tate, . . . . .	E'state,
Es'tablish, . . . . .	E'stablish,
Euro'pean, . . . . .	Europe'an,
Ev'angelical, . . . . .	Ev'angelical,
Ex'tirpate, . . . . .	Extir'pate,
Ery—iry, . . . . .	Ery—ayré,
Fälchion, . . . . .	Fâlchion,
Fâlcon, . . . . .	Falcon—fawen,
Fûlsome, . . . . .	Fûlsume,
Grânary, . . . . .	Grânary,
Grîndstone, . . . . .	Grîndstone,
Hâlf-penny, . . . . .	Half-penny—hây-penny,
Hor'izon, . . . . .	Hori'zon,
Hospital—hosital, . . . . .	Hospital—ospital,
Hostler—hosler, . . . . .	Hostler—osler,
Housewife—house-wife, . . . . .	Housewife—hûzwif
Hover—hôver, . . . . .	Hover—hûver,
Humble—humble, . . . . .	Humble—umble,
Humour—humour, . . . . .	Humour—umour,
Hyssop—hisup, or hissup, . . . . .	Hyssop—hizzup,
Indôcile, . . . . .	Indocile—indôssil,
Institution—institootion, . . . . .	Institûtion,
Juvenile, . . . . .	Juvenile,
Legend—lějend, . . . . .	Lěgend,
Legis'itative, . . . . .	Leg'islative,
Legis'lature, . . . . .	Leg'islature,
Mâtron, . . . . .	Matron,
Nône, . . . . .	None—nun,
Ortho'epy, . . . . .	Or'thoepy,
Pâgeant, . . . . .	Pâgeant,
Pâsty, . . . . .	Pâsty,
*Pâtent, . . . . .	Pâtent,
Pâtron, . . . . .	Pâtron,
Pâtriot, . . . . .	Pâtriot,
Pôrtrait, . . . . .	Pôrtrait,
Prêbend, . . . . .	Prêbend,
Prêface, . . . . .	Prêface,
Prélude, . . . . .	Prélude,
Présage, (n.) . . . . .	Présage,
Prôcess, . . . . .	Prôcess,
Prôduce, (n.)—prôdoos, . . . . .	Prôduce—(u, as in <i>mute</i> ,)

AMERICAN PRONUNCIATION.	ENGLISH PRONUNCIATION.
Prōgress, . . . . .	Prōgress,
Profile, . . . . .	Profile—profeel,
Prōlogue, . . . . .	Prōlogue,
Pronunciation—pronunseation,	Pronunciation—pronunsheation,
Propitiation—propissiation, .	Propitiation—propisheation,
Prōt'est, (n.) . . . . .	Protest',
Prōvōst, . . . . .	Provost—*prōv'ust, or † prōvō'
Prowess—prōiss, . . . . .	Prowess—(ow, as in now,)
Quālify, . . . . .	Qualify—(a, as in wash,)
Quālity, . . . . .	Quality—(a, as in wash,)
Quāntity, . . . . .	Quantity—(a, as in wash,)
Raillery—railery, . . . . .	Raillery—rallery,
Rēcollect, . . . . .	Rēcollect,
Rēcommend, . . . . .	Rēcommend,
Rēcreation, . . . . .	Rēcreation,
Rēformation, . . . . .	Rēformation,
Rēlaxation, . . . . .	Rēlaxation,
Rētail, . . . . .	Retail',
Revōlt, . . . . .	Revōlt,
Route—rout, . . . . .	Route—root,
Sewer—sooer, or sower, . . .	Sewer—shore,
Shone—shōne, . . . . .	Shone—shon,
Sirrah—sirrah, . . . . .	Sirrah—sarrah,
Slōth, . . . . .	Slōth,
Solder—sodder, . . . . .	Solder—sölder,
Strew—stroo, . . . . .	Strew—stro,
Survey', (n.) . . . . .	Sur'vey,
Sword—sword, . . . . .	Sword, sord,
Tāpestry, . . . . .	Tāpestry,
Tēnet, . . . . .	Tēnet,
Therefore—tharefore, . . . . .	Therefore—thērfor,
Threepence—thrēpence, . . .	Threepence—thrēpens,
Thyme—thyme, . . . . .	Thyme—tyme,
Towards—toowards', . . . . .	Towards—tōrds,
Twopence—toopence, . . . . .	Twopence—tuppens,
Tōpographical, . . . . .	Tōpographical,
Uten'sil, . . . . .	U'tensil,
Vase—vace, . . . . .	Vase—vaze,
Vizier—vizier, . . . . .	Vizier,
Wainscot, . . . . .	Wainscot—wenscot,
Yea—ye, . . . . .	Yea—yay.

NOTE.—Some of the peculiarities noted, in the preceding list, as Americanisms, are not exclusively so. Several are common to the style of elderly persons, or of negligent usage, in England. Walker's orthoepy, though unquestionable, in most instances, is, in a few words, now become obsolete; as the usage of the most cultivated English society daily evinces.

## MODE OF ENUNCIATION REQUIRED FOR PUBLIC READING AND SPEAKING.

A correct enunciation is the fundamental quality of a distinct and impressive elocution. It is an attainment of great value, for the ordinary purposes of communication; but it becomes doubly important, in the act of reading or speaking in public, whether we advert to the larger space which must be traversed by the voice, or the greater moment of the topics of discourse which are usual on such occasions. The appropriate style of modern eloquence, is that of intellectual, more than of impassioned, expression; and enunciation being, of all the functions of the voice, that which is most important, to the conveyance of thought and meaning, it justly requires, in the course of education, more attention and practice than any other branch of elocution.

A distinct articulation, regarded as a matter of taste, or the result of a well-disciplined mind, possesses, like the quality of perspicuity or clearness in writing, something more than a mere negative merit: it imparts to speech a positive propriety and gracefulness, for the want of which nothing can compensate. In the English language, especially, it is an invaluable accomplishment; as our frequent consonants, and difficult combinations of sound, while they render an accurate enunciation essential to intelligible expression and natural fluency of speech, tend to betray the organs into a defective and inarticulate mode of utterance,—a result which may be observed in the habits of the illiterate and the uncultivated, wherever the English language is spoken. Nor is erroneous habit, in this particular, confined to the uneducated: it extends, in consequence of defective initiation in the English language, to the business of the professions, and the exercises of literary institutions; and until a change, in this respect, is effected in the modes of early instruction, a good enunciation must remain to be the fruit of individual exertion and of self-cultivation.

To aid such efforts is the object, in part, of this manual; and the lessons and exercises prescribed in the preceding pages, although primarily designed for

the elementary discipline of young learners, will also, it is hoped, serve the purposes of preparatory practice for public reading and speaking, if attention is given to the following explanations and suggestions.

Distinct enunciation depends, as already mentioned, on the true and forcible action of the organs of speech. Regarded in connexion with the exercise of reading or speaking in public, it requires, 1st, *the preparatory act of drawing a full supply of breath*, that the lungs may be freely expanded, and a sufficient volume of air obtained for the production of strong and clear sound;\* 2d, *a vigorous emission, or expulsion, of the breath*, to give force and distinctness to the action of those organs which render sound articulate; 3d, *an energetic, deliberate, and exact execution, in the functions of the tongue and the lips*. It is from the combination of all these qualities of articulation, that the ear receives the true and perfect sound of every letter and syllable; and the mind, the exact form and meaning of every word; while a failure in any of these points, is attended by a weak and inefficient voice, or a defective and indistinct utterance.

The qualities requisite to distinct enunciation, naturally belong to all human beings in the possession of health, and under an adequate impulse of the mind: they are especially characteristic of the activity and elasticity of youth, when not perverted or depressed by arbitrary modes of education, or when uncorrupted by bad example and neglect. Instruction and practice, however, are requisite to develope and confirm these natural good tendencies; but such aids become indispensable when the habits of enunciation have, through unfavourable influences, been stamped with error, or when individuals have commenced a course of study, preparatory to a profession which requires correctness and fluency in public address.

\* This act is naturally and unconsciously performed by persons whose organization is happily adapted to vigorous exercise of voice. It easily becomes a habit, even with the infirm, if due attention is devoted to it. It facilitates, inexpressibly, the exertion necessary to public speaking; and the neglect of it is a great cause of internal exhaustion and injury.

A habit of *drawing a full breath*, has been mentioned, as the first preliminary to energetic and distinct enunciation. This point will, perhaps, be more clearly understood, and its value more distinctly perceived, by adverting to the circumstance, that many speakers, (adults, through the influence of neglected habit, and the young, from agitation or embarrassment,) begin to speak without a full supply of breath, or an entire inflation of the lungs, and that the mechanical impulse of speaking commonly carries on the action of the voice, without leaving opportunity for a full supply of breath to be drawn, in the course of a whole exercise. The lungs are thus exhausted and injured, by being required to furnish, (what they have not actually received,) a volume of air sufficient to create and sustain a strong articulate utterance. The whole style of a speaker's elocution is thus rendered feeble, indistinct, and unimpressive. A due attention to the student's habits of breathing, will do much towards enabling him to speak or read with ease and distinctness, as well as to acquire a full and habitual energy of voice, and a permanent vigour of the organs of speech.\*

The second requisite to distinct articulation, is a *forcible expulsion of the breath*. Animated conversation, on subjects interesting to the mind, and especially when a numerous company is addressed, furnishes an idea of what is meant by expulsive or forcible utterance; and the voice of a sick person,—of an individual in health, when fatigued,—of a person overwhelmed with grief, shame, or embarrassment,—may serve to illustrate the opposite quality of speech,—a faint and ineffective mode of expression. The act of public communication by oral address, requires a vigorous exertion of the organs,—a thing equally essential to animation and interest in the speaker, and to the physical possibility of his voice being heard, or his words

\* The exercise of reading or speaking in public, must necessarily be exhausting, when this point is neglected; and it is no less capable of becoming easy, salutary, and invigorating, if this circumstance receive due attention, and the supply of breath be frequently renewed, by advantage being taken of every slight pause, while the chest is always kept fully expanded,

understood by his audience. To produce an energetic and distinct articulation, the breath must be forcibly expelled, as well as freely inhaled :—a full volume of air must be transmitted, *with great force*, to the minor organs of speech, which give a definite character to sound.

Where the forcible emission of the breath is neglected, a grave and hollow voice, yet feeble and languid in its execution, is unavoidably contracted, by which the speaker's internal energy is much impaired, and the natural effect of his delivery is lost. A strong and adequate utterance, on the contrary, carries the voice outward, and causes it to reach with ease, and with full effect, over a large space. Expulsive enunciation should receive full attention, as an easy and natural means of strengthening the voice, and rendering it clear and distinct. As a mode of physical exercise, it is conducive to inward vigour, and to general health; and as an accomplishment in elocution, it is of the utmost consequence to the appropriate expression of elevated sentiment and natural emotion.

This kind of vocal force, however, must be carefully distinguished from that of calling or vociferation, with which it has little in common, but which is habitually exemplified by some public speakers, who indulge an undisciplined and intemperate energy of feeling or of voice, and by children, generally, when reading in a large room. It produces the style of utterance which most people erroneously adopt in conversing with a deaf person.

Contrasted with a natural and habitual tone, this mode of utterance has a false note, and an effect altogether peculiar to itself: it is the tone of physical effort transcending that of mental expression. True force of utterance, on the other hand, keeps the tone of meaning predominant, and preserves the whole natural voice of the individual, while it increases its energy. It differs from the tone of private conversation solely in additional force, and a more deliberate and distinct expression. It is the want of this style of utterance which creates formal and professional tones, or what is not unjustly called a school tone.

The third constituent of good articulation, is to be found in *the proper functions of the tongue and the lips*. These organs divide and modify the voice into distinct portions of sound, constituting letters and syllables, and consequently require *energy* and *deliberateness*, or due force and slowness, along with *perfect precision*, or exactness, in their action.

*Energy* in the play of these *minor organs* of speech, is a quality entirely distinct from *loudness*, or mere force in the emission of the voice. A sound may come from the lungs and the throat with great vehemence, and yet be very obscure in its peculiar character, because not duly modified by the tongue. The voice of a person under the excitement of inebriation, furnishes, sometimes, a striking illustration of this distinction. Strong emotion and great loudness of speech, are, from a cause somewhat similar, not favourable to clear expression of meaning, but often have a contrary effect; the violence of feeling and of utterance preventing the true and accurate formation of sound. Energy of articulation, on the other hand, consists in the force with which the constituent sounds of every word, are expressed by the exertion of their appropriate organs. It may exist with but very little of mere loudness. It sometimes gives indescribable power to a bare whisper. It is the quality which gives form and character to human speech, and constitutes it the appropriate vehicle of intellect; although from languor or carelessness of habit, it is too seldom exemplified in public reading and speaking.

The next point to be observed, in the action of the organs, is *deliberateness* or *due slowness*, the medium between hurry and drawling,—faults which are a great hinderance to distinctness; the former producing a mass of crowded and confused sounds which make no distinct impression on the ear, and leave no intelligible trace on the mind; and the latter causing the voice to lag lazily behind the natural movement of the mind's attention, with an unmeaning and disagreeable prolongation of sound, which takes away the spirit and the significance of speech. The degree of slowness required for an accurate and distinct enun-

ciation, is such as to leave sufficient time for the true and complete formation of every sound of the voice, and for the deliberate and regular succession of words and syllables ; but it is free from any approach to languor and drawling.

Force and slowness, however, are not the only qualities essential to distinct articulation. There must be, in addition to the right degree of these properties, a due attention, in every instance, to the nature of the sound to be produced, and to that exertion of the organs which is adapted to its exact execution. Articulate utterance requires, in other words, a constant exercise of discrimination in the mind, and of *precision*, or accuracy, *in the movements of the organs of speech*. A correct articulation, however, is not laboured and artificial in its character. It results from the intuitive and habitual action of a disciplined attention. It is easy, fluent, and natural ; but, like the skilful execution of an accomplished musician, it gives forth every sound, even in the most rapid passages, with truth and correctness. A good enunciation gives to every vowel and consonant its just proportion and character ; none being omitted, no one blending with another in such a manner as to produce confusion, and none so carelessly executed as to cause mistake in the hearer, by its resemblance to another.\*

The *faults* most common in articulation, were mentioned at the beginning of the first lesson. They may be briefly recapitulated as consisting in *feebleness* of expression, arising from deficiency in organic exertion ; *omission*, occasioned by rapidity ; and *obscurity*, by inadvertency and negligence ;—all contributing to render the voice unintelligible or indistinct. The faults opposed to these are not so prevalent, nor so objectionable, in regard to their influence on audible and clear expression, but are very unfavourable in their effect, owing to the associations inseparably connected with them : they consist in undue force and prolongation

\* The exercises on enunciation, in the first part of this volume, are classed with reference to the different organs which they call into action. This arrangement was adopted with a view to the cultivation of strict accuracy of habit in articulation.

of sound, on accented syllables; and a fastidious precision or undue prominence, in those which are unaccented. These faults create an inexpressive, drawling, and childish utterance, or an artificial and affected style, which is repugnant to natural feeling and good taste.

The former of these two classes of faults, (exemplified in such enunciation as *anim'l* for *animal*, *momunt* for *moment*, &c.) strikes the ear of taste as coarse and careless; while the latter, which throws half the accent on the last syllable, and creates the Latin word *animal'*, or the French style of *momen't*, destroys the natural rhythm of spoken language, and substitutes for it a languid and tedious succession of mechanical sounds. The appropriate style of English accent, is peculiarly forcible and prominent, leaving unaccented sounds very slight to the ear. The excess of this disproportion is, what may be called a natural fault; but the least deviation from this tendency of utterance, and especially any approach to an opposite extreme, produce a foreign accent.

The worst and the most prevalent of all faults, however, are those of omitting and obscuring unaccented sounds, through rapidity and negligence of articulation, which render it impossible to receive rightly the sense of what is read or spoken; since they prevent the possibility of articulate distinctions in the voice, and of corresponding discriminations by the ear. The great object of speech, is thus, to all intents, lost; for the reader or speaker is not understood.

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The subject of enunciation has, thus far, been regarded chiefly as a physical exercise, or a mechanical function of the organs of speech. It will now be briefly considered in connexion with the expression of thought and feeling. Contemplated in this view, it requires attention to the following particulars, *force*, *pitch*, and *time*, or rate of utterance.

*Force.* The distinction has been already made between the force of vociferation, and that of energetic articulation. The former was mentioned as arising from peculiar *physical circumstances*, and as being

inapplicable to public speaking. Another kind of force equally inappropriate, but habitually adopted by some speakers, was also alluded to,—that arising from *violence of emotion*. This style of utterance, from whatever *kind* of feeling it arises, is as unsuitable in addressing a public assembly as a private circle, or even an individual; although it may be very natural and appropriate in poetic or dramatic recitation, which often implies an expression of the extremes of human feeling. The proper force of voice for public speaking, has been mentioned as most nearly exemplified in animated conversation, addressed to a numerous company in a large room. This style of utterance possesses *the energy of sentiment*; embracing the mental influence of *thought* and *feeling*, blended with the physical influence of *space*. It is by departing from this manner, and approaching to that first mentioned, that those faulty and unnatural tones are produced, which have become prevalent in professional and public performances.

*Directions for practice.* The ‘exercises on force of utterance,’ commencing at page 67, may be practised as follows.

The exercises on ‘shouting and calling,’ should be repeated daily, with the utmost attainable force; their purpose being to strengthen the organs, and impart volume and power of voice.

The exercises on ‘force of emotion,’ may be managed in nearly the same way. Their chief use is to facilitate strength of expression, in passages marked by great vehemence.

The exercises on ‘declamatory force,’ or the appropriate style of public speaking on subjects of importance and interest, must be carefully preserved from the violence of tone belonging to the preceding exercises, and should be strictly confined to the natural manner of earnest conversation with a distinct and impressive utterance.\*

\* The mode of utterance which appropriately belongs to public speaking, is that to which all learners, except the very youngest, should be accustomed, for its mental, not less than its physical, advantages; since the voice may, by early training, be formed to any desirable point of strength and pliancy, and a distinct, ener-

The exercise on ‘moderate and conversational force,’ should not fall short of the energy of voice required for conversing in public, but should preserve that moderation of utterance, which distinguishes the ordinary occasions of conversation from those of peculiar interest.

The exercise on ‘subdued force’ should be read in a style approaching to a whisper; and that on ‘whispering’ should be performed in literal correspondence to its designation. The intention of these two forms of exercise, is, to perfect the student’s command of his voice, and to enable him to retain distinctness of enunciation, while he lays aside loudness.

The most difficult of these exercises, are those on declamatory and conversational force; the former of which is apt to become a compound of chanting and calling, and the latter to drop down into the feebleness of private conversation. The result, in the one case, is the common arbitrary and mechanical tone of oratorical occasions, and professional performances, a

getic utterance is favourable to strong and clear impressions on the mind of the reader or speaker himself, as well as of those who are addressed. Youth is the favourable season for the formation of habit; and the practice of vigorous exercise of voice, in early years, lays the foundation of facility in professional effort, in after life. But, aside from these general considerations, the necessity of the case, in the size, merely, of most public school-rooms, furnishes an immediate reason for the assiduous cultivation of a forcible and natural enunciation, in school exercises. The habits which generally prevail in school reading, are a bawling or a feeble utterance, and a formal tone; and these defects are necessarily transferred to the higher stages of education, and to the habits of professional life.

Students whose voices are fully formed, and therefore not exposed to injury from great exertion, would do well, in their daily practice, to carry their force of voice, not only to the utmost possible limit of exercise in public buildings, but even to that required in addressing a numerous assemblage in the open air. Exercise of this sort gives great freedom of utterance, and general command of voice, in practising on a smaller scale.

Students who labour under organic weakness, and learners whose voices are in the stage of transition to the grave tone of adult life, should commence the practice of such exercises with a moderate force, and proceed, by degrees, to the utmost extent of loudness. An abrupt commencement of force might, in some cases, occasion injury to health, or to the voice.

tone prescribed by mere custom and ill-cultivated taste; the force of which adds nothing to meaning, or to genuine emotion, but serves merely to express, in a formal way, the misdirected excitement of the speaker. In the other case, an over familiar, or fireside tone of voice, is incurred, which is altogether at variance with the seriousness and the dignity of public address.

The daily repetition of the various stages of utterance, exemplified in the exercises on force, will serve to maintain vigour and pliancy of voice, and preserve a disciplined strength and facility of utterance. The elementary practice of the examples should not be relinquished, till a perfect command is acquired of every degree of loudness. The succession of the exercises should occasionally be varied, by practising them in inverted order; and care should be taken to preserve, in the expression of each, that perfect distinctness of articulation without which force of utterance becomes useless. Full impressions of the importance of preparatory discipline will be needed, to induce the student to carry on this department of practice with that vigorous and persevering application which it requires. The advantages of the attainment in view, however, are of the utmost consequence to the health and vigour of the corporeal frame, the perfection of the organs of speech, the distinctness of enunciation, the adequate expression of thought, and the appropriate influence of feeling. The customary tones of public speaking are generally assumed through inadvertent imitation, or adopted by misguided taste, and are equally defective and injurious; whether we regard the speaker himself, the sentiments which he utters, or their influence on the minds of others.

*Pitch.* Few faults in speaking have a worse effect, than the *grave and hollow note* of voice, into which the studious and the sedentary are peculiarly apt to fall, in public address. A deep and sepulchral solemnity is thus imparted to all subjects, and to all occasions, alike. The free and natural use of the voice is lost; and formality and dulness become inseparably associated with public address on serious subjects; or the tones of bombast and affectation take the place of

those which should flow from earnestness and elevation of mind. The young catch, by involuntary imitation, the intonation of adults; and hence the prevalence of false and hollow utterance, in the declamation at schools and colleges,—a style of voice which often seems on a sudden to convert the youthful speakers into grave and formal personages, somewhat advanced in life.

The false pitch now alluded to, is attended with many injurious consequences: it leads to a faint, inaudible, or indistinct utterance, an exhausting mode of emitting the voice, which impairs the action of the lungs and the vigour of health; add to which a formal and tedious monotony of speech, preventing the natural tones of the voice, and their appropriate influence.

*The true pitch of the voice, for every individual, is that to which he inclines in animated conversation.* The prevailing seriousness of feeling which naturally belongs to the expression of the voice, in the utterance of the sentiments commonly introduced in public discourses, may appropriately incline the tone to a lower strain than is usually heard in conversation on ordinary subjects. But the common error is to exaggerate this tendency of voice, and to create a different mode of speech from what is natural and habitual to the speaker; so that the professional man and the individual are not the same being,—if we judge by the tone and expression of the voice.

The opposite fault of *a high and feeble note*, has a very unfavourable effect on the ear, owing to the associations with which it is accompanied. It divests a speaker's whole manner of manliness and dignity, and renders his utterance much less impressive and distinct than it would otherwise be.

The various kinds and degrees of emotion, require different notes of voice, for their appropriate expression. Deep feeling produces low tones; joyful and elevated feeling inclines to a high strain; and pity, though so widely differing in force, is also expressed by the higher notes of the scale. Moderate emotion inclines to a middle pitch.

The exercises on pitch are intended to produce the effect of contrast, and to guard the ear against the undue prevalence of any note unauthorized by meaning or emotion, or tending to create indistinctness of utterance. The appropriate note of each class of exercises, will be most correctly given in practice, by allowing full scope to the particular emotion which, in each instance, affects the pitch of the voice, and otherwise determines or modifies the prevailing tone. In this, as well as in other departments of elocution, it is the degree of *mental attention and interest* in what is read or spoken, that favours felicity and truth of mechanical execution. The exercises on pitch should be attentively practised, till the power of easy transition from one class to another, in inverted, as well as regular, order, is fully acquired, and the appropriate keynote of any emotion can be struck with certainty and precision; while the natural compass of the student's voice is strictly regarded, and a strong and clear articulation carefully preserved.

*Time.\** The utterance of successive sounds requires, in every form of speech, a certain *rate*, or *proportion of time*, occupied in the formation of each element of sound, and in the intervals which elapse between the elements, in their natural and proper succession. A given time is necessary to distinct and intelligible utterance. Deep and solemn emotion requires a slow movement; and a deliberate manner is indispensable to a serious and impressive delivery; while animation and earnestness naturally incline to a degree of quickness in utterance, without which speech is apt to become languid and dull.

The extremes of *drawling* and *rapidity* are the common faults in time; the former unavoidably associated with laziness of habit and inefficiency of voice, and the latter, with carelessness and a want of self-command, if not of a strong and clear conception of what is uttered.

\* The word *time* is sometimes used in elocution, as equivalent to *movement*, in music

The intention of the exercises under the head of 'time', is, to enable the student to acquire a perfect command of his rate of utterance, with a view to the distinct communication of thought, and the appropriate expression of "feeling. To effect this purpose, the various classes of exercise, from the slowest to the quickest in rate, should be frequently and carefully practised, in inverted order, as well as that in which they are arranged in the book.

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## EXERCISES ON FORCE OF UTTERANCE.

*Whispering.*

"All silent they went, for the time was approaching,  
The moon the blue zenith already was touching;  
No foot was abroad on the forest or hill,  
No sound but the lullaby sung by the rill."

*Subdued Force.*

"There is no breeze upon the fern,  
No ripple on the lake;  
Upon her eyrie nods the erne,  
The deer hath sought the brake;  
The small birds will not sing aloud,  
The springing trout lies still;  
So darkly glooms yon thunder cloud,  
That swathes, as with a purple shroud,  
Benledi's distant hill."

"There breathed no wind their crests to shake,  
Or wave their flags abroad;  
Scarce the frail aspen seemed to quake,  
That shadowed o'er their road:  
No cymbal clashed, no clarion rang,  
Still were the pipe and drum;  
Save heavy tread and armour's clang,  
Their sullen march was dumb."

*Moderate and Conversational Force.*

“ The Supreme Author of our being has made every thing that is beautiful in all other objects pleasant, or rather, has made so many objects appear beautiful, that he might render the whole creation more gay and delightful. He has given almost every thing about us the power of raising an agreeable idea in the imagination ; so that it is impossible for us to behold his works with coldness or indifference, and to survey so many beauties without a secret satisfaction and complacency. We are everywhere entertained with pleasing shows and apparitions ; we discover imaginary glories in the heavens, and in the earth, and see some of this visionary beauty poured out upon the whole creation ; but what a rough unsightly sketch of nature should we be entertained with, did all her colouring disappear, and the several distinctions of light and shade vanish ! In short, our souls are at present delightfully lost and bewildered in a pleasing delusion ; and we walk about like the enchanted hero in a romance, who sees beautiful castles, woods, and meadows ; and at the same time hears the warbling of birds, and the purling of streams : but, upon the finishing of some secret spell, the fantastic scene breaks up ; and the disconsolate knight finds himself on a barren heath, or in a solitary desert.”

*Declamatory Force.*

1. “ These abominable principles, and this more abominable avowal of them, demand the most decisive indignation. I call upon that right reverend and this most learned bench, to vindicate the religion of their God, to defend and support the justice of their country. I call upon the bishops to interpose the unsullied sanctity of their lawn, upon the judges to interpose the purity of their ermine, to save us from this pollution. I call upon the honour of your lordships, to reverence the dignity of your ancestors, and to maintain your own. I call upon the spirit and humanity of my country, to vindicate the national character.”

2. "What's hallowed ground ? 't is that gives birth  
 To sacred thoughts in souls of worth.  
 Peace, Independence, Truth ! go forth  
 Earth's compass round,—  
 And your high priesthood shall make earth  
 All hallowed ground."
3. "One great clime,  
 Whose vigorous offspring by dividing ocean  
 Are kept apart, and nursed in the devotion  
 Of Freedom, which their fathers fought for, and  
 Bequeathed,—a heritage of heart and hand,  
 And proud distinction from each other land,  
 Whose sons must bow them at a monarch's motion,  
 As if his senseless sceptre were a wand  
 Full of the magic of exploded science,—  
 Still one great clime, in full and free defiance,  
 Yet rears her crest, unconquered and sublime,  
 Above the far Atlantic!"

### *Force of Emotion.*

1. "On, ye brave,  
 Who rush to glory or the grave !  
 Wave, Munich, all thy banners wave,  
 And charge with all thy chivalry!"
2. "Strike till the last armed foe expires,  
 Strike for your altars and your fires,  
 Strike for the green graves of your sires,  
 God, and your native land!"

### *Shouting and Calling.*

- 1st Example. "Liberty ! freedom ! Tyranny is dead :  
 Run hence, proclaim, cry it about the streets!"
2. "Rejoice, you men of Angiers, ring your bells !  
 King John, your king and England's, doth approach :  
 Open your gates, and give the victors way !"

## EXERCISES ON PITCH.

*Low Notes.*

"Not a drum was heard, nor a funeral note,  
 As his corse to the rampart we hurried;  
 Not a soldier discharged his farewell shot  
 O'er the grave where our hero we buried.

We buried him darkly, at dead of night,  
 The sod with our bayonets turning,  
 By the struggling moonbeam's misty light,  
 And the lantern dimly burning."

*Middle Notes.*

"My thoughts, I must confess, are turned on peace;  
 Already have our quarrels filled the world  
 With widows and with orphans: Scythia mourns  
 Our guilty wars; and earth's remotest regions  
 Lie half unpeopled by the feuds of Rome.  
 'T is time to sheath the sword and spare mankind."  
 "We took up arms, not to revenge ourselves,  
 But free the Commonwealth. When this end fails,  
 Arms have no further use. Our country's cause,  
 That drew our swords, now wrests them from our  
 hands,  
 And bids us not delight in Roman blood  
 Unprofitably shed. What men could do,  
 Is done already. Heaven and earth will witness,  
 If Rome must fall, that we are innocent."

*High Notes.*

"But thou, O Hope! with eyes so fair,—  
 What was thy delighted measure?  
 Still it whispered promised pleasure,  
 And bade the lovely scenes at distance hail!  
 Still would her touch the strain prolong;  
 And from the rocks, the woods, the vale,  
 She called on Echo still through all her song:  
 And where her sweetest theme she chose,  
 A soft responsive voice was heard at every close;  
 And Hope enchanted smil'd, and wav'd her golden  
 hair."

## EXERCISES ON TIME.

*Slowest Rate.*

"Night, sable goddess ! from her ebon throne,  
In rayless majesty now stretches forth  
Her leaden sceptre o'er a slumbering world.  
Silence, how dead ! and darkness how profound !  
Nor eye nor listening ear an object finds :  
Creation sleeps. 'T is as the general pulse  
Of life stood still, and Nature made a pause,—  
An awful pause,—prophetic of her end."

*Slow.*

"Beneath those rugged elms, that yew tree's shade,  
Where heaves the turf in many a mouldering heap,  
Each in his narrow cell forever laid,  
The rude forefathers of the hamlet sleep."

"For them no more the blazing hearth shall burn,  
Or busy housewife ply her evening care ;  
No children run to lisp their sire's return,  
Or climb his knees, the envied kiss to share."

*Moderate.*

"If the relation of sleep to night, and, in some instances, its converse, be real, we cannot reflect without amazement, upon the extent to which it carries us. Day and night are things close to us: the change applies immediately to our sensations; of all the phenomena of nature, it is the most obvious, and the most familiar to our experience: but, in its cause, it belongs to the great motions which are passing in the heavens. Whilst the earth glides around her axle, she ministers to the alternate necessities of the animals dwelling upon her surface, at the same time that she obeys the influence of those attractions which regulate the order of many thousand worlds. The relation, therefore, of sleep to night, is the relation of the inhabitants of the earth to the rotation of their globe: probably it is more; it is a relation to the system of which that globe is a part; and still farther, to the congregation of systems of which theirs is only one. If this account be

true, it connects the meanest individual with the universe itself: a chicken, roosting upon its perch, with the spheres revolving in the firmament."

*Lively.*

" In thy right hand lead with thee  
 The mountain nymph, sweet Liberty;  
 And, if I give thee honor due,  
 Mirth, admit me of thy crew,  
 To live with her, and live with thee,  
 In unreproved pleasures free:  
 To hear the lark begin his flight,  
 And, singing, startle the dull night,  
 From his watch-tower in the skies,  
 Till the dappled dawn doth rise;  
 Then to come, in spite of sorrow,  
 And at my window bid good morrow,  
 Through the sweet brier or the vine,  
 Or the twisted eglantine."

*Quick.*

" Now the storm begins to lower;  
 (Haste, the loom of hell prepare;)  
 Iron sleet of arrowy shower  
 Hurtles in the darkened air.

" Ere the ruddy sun be set,  
 Pikes must shiver, javelins sing,  
 Blade with clattering buckler meet,  
 Hauberk crash, and helmet ring.

" Sisters, hence with spurs of speed!  
 Each her thundering falchion wield;  
 Each bestride her sable steed:  
 Hurry, hurry, to the field!"

The preceding exercises will be found serviceable in training the organs and forming the voice to the appropriate style of public reading and speaking. They are not meant, however, to supersede a regular course of culture, on the plan prescribed in Dr. Rush's Philosophy of the Voice,—an advantage, now accessible to students in Boston and Cambridge, at the Vocal and Gymnastic Institute of Mr. J. E. Murdoch.

## INFLECTION.

*Introductory Observations.* The use of inflection is to give significance to speech, and constitutes that part of modulation which is addressed to the understanding. It ranks next to a distinct articulation, as the means of rendering consecutive oral expression intelligible. It has, too, a certain effect of local melody,—so to term it,—in the successive clauses of a sentence, without which aid we could not discriminate between the commencement and the completion of a thought addressed to the ear.

Propriety of tone, even in the plainest forms of prose reading, is wholly dependent on the right use of inflections; and the absence, or the wrong application, of these modifications of voice, indicates either a want of ear, or of right understanding as to the sense of what is read. In the reading of verse, appropriate inflections are the only means of avoiding the two great evils of monotony and chant.

Reading, without inflections, becomes lifeless, as may be observed in what is usually called a ‘schoolboy tone.’ This fault not only divests language of its meaning, but substitutes a ludicrous monotony for the natural, animated, and varied expression of the voice, in actual communication. The hearer unavoidably loses all interest in what is monotonously read; for it makes no appeal either to his feelings or to his understanding.

But it is not monotony, or the mere absence of inflection, or a formal mannerism, that is the only ground of complaint, as regards the too common style of reading. The ear undisciplined by proper early training, acquires habits of false intonation, and for the appropriate slides of the voice, substitutes, often, such

as are quite at variance with the sense of what is read, or utterly repugnant to the ear of cultivated taste.\*

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SIMPLE RISING AND FALLING INFLECTIONS, OR SLIDES.

DEFINITIONS.† Inflection, as a term applied to elocution, signifies the inclining, or sliding, of the voice, either upward or downward.‡

There are two simple inflections,—the upward, or *rising*, usually denoted by the acute accent (')—the downward, or *falling*, marked with the grave accent (`).

The former occurs in the tone of a question which admits of being answered by *yes* or *no*, or by any other form of affirmation or negation; and the latter in that of the answer; thus,

“Is it a *difficult* affair?”—“*Yes.*”

“Will you go see the order of the *course?*”—

“Not *I.*”

“*A’rm’d*, say you?”—“*Arm’d*, my lord.”

*Note 1.* In the tones of strong emotion, the rising inflection runs up to a very high note, and the falling

\* A striking example of this fault occurs in the prevalent use of the ‘wave,’ double slide, or ‘circumflex,’—in the colloquial accent, and the local reading intonation of New England,—a fault which even well-educated persons often unconsciously display on the gravest occasions, although the appropriate use of the circumflex belongs only to the language of wit, or drollery, or to sarcastic and ironical expression.

This tone is strikingly exemplified in every emphatic word of what are popularly termed ‘Yankee stories,’ but may be traced, in a reduced form, in the current tones of New England, whether in speaking or in reading.

† The importance of clear and correct ideas in the study of a subject new to many learners, has induced the author to adopt as systematic and exact an arrangement as possible, though at the risk, perhaps, of apparent formality. Those parts of this work which are distinguished by leaded lines, are intended to be committed to memory. On all others, the learner should be closely examined.

‡ Teachers and students will find here, as in all other departments of elocution, a copious source of instruction in Dr. Rush’s elaborate work on the Philosophy of the Human Voice.

descends to one very low. The space traversed by the voice, in such cases, is sometimes a 'third,' sometimes a 'fifth,' and sometimes an 'octave,' according to the intensity of emotion.

*Example 1.* [The tone of indignant surprise, heightened by question and contrast] :—“Shall we in your person *crōwn* the author of the public calamities, or shall we *destroy* him?”

2. “Hark!—a deep sound strikes like a rising knell.”

[Earnest, agitated inquiry] :—“Did you not *héar* it?”

[Careless and contemptuous answer] :—“*Nō!* ‘twas but the wind,

Or the car rattling o'er the stony street.”

3. [Excessive impatience] :—“*Must* I endure *all this?*”

[Derisive and scornful repetition] :—“*All this?*”

[Emphatic assertion] :—“*Ay, mōre.*”

*Note 2.* In unempassioned language, on the contrary, the tone being comparatively moderate, the inflections rise and fall but slightly.

The following examples, in which this diminution of inflection takes place, are so arranged that the inflections are to be reduced by successive stages, till they lose entirely the point and acuteness of the tone of question, from which they are supposed to commence, and are, at last, brought down nearly to the comparative level which they acquire in conversational expression,—the form in which they are oftenest employed in a chaste and natural style of reading.

*Example 1.* Interrogation, when not emphatic, thus, “Shall I spéak to him?”

2. Contrast, when not accompanied by emotion: “They fought not for fāme but freedōm.”

3. The expression of a condition or a supposition: “If we would be truly háppy, we must be actively útil.” “Your enemies may be formidable by their number and their pōwer. But He who is with you is mightier than they.”

4. Comparison and correspondence: “As the beauty

of the body always accompanies the health of it, so is decency of behaviour a concomitant to virtue.”

5. Connexion : “He shook the fragment of his blade,  
And shouted, Victory !”

6. Continuance of thought, or incomplete expression, generally : “Destitute of resources, he fled in disguise.” “Formed to excel in peace, as well as in war, Cæsar possessed many great and noble qualities.” “While dangers are at a distance, and do not immediately approach us; let us not conclude that we are secure, unless we use the necessary precautions against them.” “To us who dwell upon its surface, the earth is by far the most extensive orb that our eyes can anywhere behold.”

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#### CIRCUMFLEX.

**DEFINITION.** *Circumflex*, or *wave*. The two *simple* inflections, the rising and the falling, are superseded, in the tones of keen and ironical emotion, or peculiar significance in expression, by a *double* turn, or slide of voice, which unites both in one continuous sound, called the *circumflex*, or *wave*.

When the double inflection thus produced, terminates with the *upward* slide, it is called the *rising circumflex*, which is marked thus (v); when it terminates with the *downward* slide, it is called the *falling circumflex*, —marked thus (^).

These inflections occur in the following passage of ironical expression,—deriding the idea that Cæsar was entitled to the credit of humane feeling, because he could not pass the Rubicon without a pause of misgiving: “*Oh!* but he *pausèd* upon the brink !”

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#### MONOTONE.

**DEFINITION.** When no inflection is used, a *monotone*, or perfect level of voice, is produced, which is usually

marked thus (—). This tone belongs to emotions arising from sublimity and grandeur. It characterizes, also, the extremes of amazement and horror.

“ High on a throne of royal state, that far  
 Outshone the wealth of Ormus or of Ind,  
 Or whēre thē górgeous Eāst, wīth rīchest hānd,  
 Shōwers ôn hēr kīngs barbaric pearl and gold,  
 Satan exalted sat.” \*

#### RULES ON THE FALLING INFLECTION.

**RULE I.** *Forcible* expression requires the *falling* inflection, as in the following instances of energetic *emotion*: earnest calling or shouting, abrupt and vehement exclamation, imperious or energetic command, indignant or reproachful address, challenge and defiance, swearing and adjuration, imprecation, accusation,—assertion, affirmation, or declaration,—assurance, threatening, warning, denial, contradiction, refusal,—appeal, remonstrance, and expostulation, earnest intreaty, exhortation, earnest or animated invitation, temperate command, admiration, adoration.

#### *Examples.*

Calling and shouting: “Awāke! arīse! or be for ever fallen!”

Abrupt exclamation: “To àrms! they cōme!—the Grèek, the Grèek!”

Imperious command: “Hènce! hòme, you idle creatures, get you hòme!”

Indignant address: “You blöcks, you stônes, you wörse than senseless things”—

Challenge and defiance: “I dàre him to his proofs.”

Swearing and adjuration: “By all the blood that fury ever bréathed,  
 The youth says well.”

\* Farther examples of this inflection occur under the Rules on Monotone.

"I do beseech you,  
 By all the battles wherein we have fough't,  
 By the blood we have shèd together, by the vows  
 We have made to endure friends, that you directly  
 Set me against Aufidius and his Antiates."

Imprecation: "Accùrs'd may his memory blacken,  
 If a coward there be that would slacken"—

Accusation: "With a foul tràitor's name stuff I thy  
 throat."

Assertion, affirmation, declaration: "We must  
 fight,—I repèat it, sir,—we must fight."

Assurance: "But whatever may be *our* fate, be  
 assûred, be assûred that this Declaration will stand."

Threatening: "Have mind upon your health, tempt  
 me no further."

Warning: "Lochiel, Lochiel, beware of the day."

Denial: \_\_\_\_\_ "For Gloucester's death,—  
 I slew him nòt, but, to my own disgrace,  
 Neglected my sworn duty in that case."

Contradiction: \_\_\_\_\_ "*Brutus*. I did send to you  
 For certain suims of gold, which you denied me—  
*Cassius*. I denied you nòt.

*Bru.* You did.

*Cas.* I did nòt"—

Refusal: "Your grace shall pàrdon me, I will not  
 back."

Appeal: "I appeal to all who hear me, for the truth  
 of my assertion."

Remonstrance and expostulation:

"Good reverend father, make my person yoùrs,  
 And tell me how you would bestow yourself.  
 This royal hand and mine are newly knit;—  
 The latest breath that gave the sound of words,  
 Was deep-sworn faith, peàce amity, true lòve,  
 Between our kingdoms, and our royal selves;  
 And shall these hands, so lately purged of bloòd,  
 So newly joined in lòve, so strong in bòth,  
 Unyoke this seizure and this kind regret?"

Earnest intreaty: "Let me, upon my kneè, prevail  
 in this!"

Exhortation: "Come on, then; be men."

Earnest invitation: "Come forth, O ye children of gladness, come!"

Temperate command: "Now launch the boat upon the waves."

Admiration: "How beautiful is night!"

Adoration: "Great and marvellous are thy works, Lord God Almighty!"

**RULE II.** The *falling inflection* is required in the expression of *relative force of thought*, as in the emphasis of contrast, when one part of an antithesis is made preponderant, whether by affirmation opposed to negation, or merely by comparative force or prominence.

*Examples.*

"They fought not for fame but freedom."

"Are you an actor in this busy scene, or are you but an idle spectator?"

"True politeness is not a mere compliance with arbitrary custom. It is the expression of a refined benevolence."\*

"You were paid to fight against Alexander,—not to rail at him."

"A countenance more in sorrow than in anger."

\* Teachers must have felt the difficulty of imparting a clear conception of the effect of the falling slide, in examples like the above, in which its character is wholly dependent on a preceding or a subsequent rising inflection. To the ear of the pupil, the rising note at the end of the negative or less forcible sentence, seems unnatural, from his habit of complying with the direction to 'let the voice uniformly fall at a period,'—a direction which, from not being duly qualified, is one of the chief causes of monotonous and unmeaning tones in reading.

It is not till the learner's attention has been attracted to the circumstance of *relative force*, or *preponderance*, in the members of a comparison or a contrast, that his ear catches the true tone of meaning in such cases, and recognizes the falling inflection as its appropriate characteristic, and the rising as a necessary contrast, in whatever part of a sentence they occur.

RULE III. The *falling inflection* terminates a *forcible interrogation*, or any form of question which does not admit of being answered by *yes* or *no*.

*Examples.*

- “What cònquests brings he home ?”
- “Who’s here so base that he would be a bòndman ?”
- “When went there by an age since the great floòd,  
    But it was famed with more than with ône man ?”
- “Why should this worthless tègument endure,  
    If its undying guëst be lost for ever ?”
- “How shall we do for mòney for these wars ?”
- “Where wilt thou find a cavern dàrk enough  
    To mask thy monstrous visage ?”

*Exception.* Any question repeated or echoed in the tone of genuine or affected *surprise*. Such questions always end with the rising inflection, as in the following instances:

- “Where gròws !—where grows it not ?”
- “What nèws ! Can any thing be more new, than that a man of Macedonia should lord it over all Greece ?”
- “How accòmplish it ?—certainly not by never attempting it !”

*Note.* The examples which follow the preceding rule, are classed under the general head of ‘*forcible interrogation*,’ as it is their comparative *force* which seems to require the falling inflection; while the form of interrogation which is answered by *yes* or *no*, demands, on the principle of incompleteness or suspension of thought, the rising inflection; since the circuit of thought is not completed till the answer is given, as well as the question put.

That there is a comparative rhetorical force in the former species of interrogation,—that which is not answered by *yes* or *no*,—will appear by changing, in one of the above examples, the form of the question—thus, “Is any here so base that he would be a bond-

man?"—a feeble and lifeless inquiry, compared to the original, "Who's here so base," &c.

The echoing question of surprise, assumes the rising inflection, because in it an ellipsis takes place, which would be supplied by a question demanding an affirmative or a negative answer; thus, as before, "What news!"—*i. e.* "What news! (did you say?)"

**RULE IV.** *Completeness of thought and expression,* is indicated by the *falling* inflection, whether at the end of a sentence, or of a clause which forms perfect sense, independently of the remainder of a sentence.\*

*Examples.*

"Human life is the journey of a day."

“I have seen,

The dumb men throng to see him, and the blind  
To hear him speak: matrons flung their gloves,  
Ladies and maids their scarfs and handkerchiefs,  
Upon him as he passed; the nobles bended  
As to Jove's statue; and the commons made  
A shower and thunder, with their caps and shouts:  
I never saw the like.”

*Exceptions.* *Pathetic expression and poetic description,* whether in the form of verse or of prose, require the rising inflection, even where the sense is complete, as in the following instances:

"For them no more the blazing hearth shall burn,  
Or busy housewife ply her evening care;  
No children run to lisp their sire's return,  
Or climb his knees the envied kiss to share."

"Are they gone?—all gone from the sunny hill?  
But the bird and the blue fly rove over it still,  
And the red deer bound in their gladness free,  
And the turf is bent by the singing bee,  
And the waters leap, and the fresh winds blow"—

"The most intimate friendship,—of what brief and scattered portions of time does it consist! We take

\* See *Concluding Remarks on the Theory of Inflection.*

each other by the hand; and we exchange a few words and looks of kindness; and we rejoice together for a few short moments; and then days, months, years intervene, and we have no intercourse with each other."

*Application of Rule IV. to series of words and clauses.* The word *series*, in elocution, is used to designate a succession of words or clauses,—amounting to any number, from two upwards,—so connected in meaning, as to be comprehended under the same rule of syntax, by a conjunction expressed or understood.

A series which is so formed that each of its members concludes, or completes, a distinct portion of the sense,—so that the sentence might terminate at any of these members, without leaving the impression of an imperfect idea or an unfinished sentence,—is called a *concluding* series.

A series which consists of *single words*, connected as above, is called a *simple* series: one which comprises *several words*, or a clause, in each of its successive members, is called a *compound* series.

The following sentence contains an example of a *simple concluding* series of five members:

"The characteristics of chivalry, were valour, humanity, courtesy, justice, and honour."

Example of a *compound concluding* series:

"The characteristics of chivalry were personal courage, humane feeling, courteous deportment, a strict regard to justice, and a high sense of honour."

*Note 1.* A *concluding* series is read, (as marked above,) with the *falling* inflection on every member except the *penultimate*, which rises in preparation for the cadence at the close of the sentence.\*

This rule holds in all cases, except those which contain extraordinary force of expression; and, in such instances, the falling inflection prevails throughout; thus, "Eloquence is action—noble, sublime, godlike action."

\* See Concluding Remarks on the Theory of Inflection.

*Note. 2.* *Páthetic* and *poetic* series are excepted, throughout, from the application of Rule IV., and are read with the rising inflection on every member but the last, as in the subjoined examples.

“not to me returns  
 Dáy, or the sweet approach of even or mórn,  
 Or sight of vernal blóom, or summer’s róse,  
 Or flocks or hérds or human face divine”—  
 “Content thee, boy ! in my bower to dwell,—  
 Here are sweet sounds which thou lovèst well;  
 Flutes on the air in the stilly noón,  
 Harps which the wandering bréezes tune,  
 And the silvery wood-note of many a bírd,  
 Whose voice was ne’er in thy mountains heard.”

“When we have looked on the pleasures of life, and they have vanished awáy; when we have looked on the works of nature, and perceived that they were chánging; on the monuments of art, and seen that they would not stánd; on our friends, and they have fled while we were gázing; on ourselves, and felt that we were as fleeting as théy; when we have looked on every object to which we could turn our anxious eyes, and they have all told us that they could give us no hope nor support, because they were so feeble thém-selves; we can look to the throne of Gòd :\* change and decay have never reached thàt; the revolution of ages has never móved it; the waves of an eternity have been rushing past it, but it has remained unshàken; the waves of another eternity are rushing toward it, but it is fixed, and can never be disturbed.”

*Application of Rule IV.* in the *answer* to a question: Whatever word contains the *answer* to a question preceding, is pronounced with the *falling* inflection; thus,

“A’rm’d, say you ?” “A’rm’d my lord.”

*Application of Rule IV.* in *antithesis*: The falling

\* The remainder of the sentence falls under the exception to Note 1 on the Concluding Series. See page 82.

inflection is used in the latter member of an antithesis\* of *equal* force in its constituent parts; thus,

“In Homer, we admire the man; in Virgil, the work.”

“Are you toiling for fame, or labouring to heap up a fortune?”

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#### RISING INFLECTION.

**RULE I.** *Forms of speech which excite expectation of further expression,—whether they occur in the form of question, or of incomplete thought, and suspension of sense,—raise or suspend the voice by the rising inflection.*

*Note 1.* The circumstance of *incompleteness*, or *expectation*, is the turning point on which depend all the rules for the rising inflection, as far as this slide is associated with *meaning* addressed to the *understanding*. *Feeling* and *harmony* are the governing principles embodied in all the other rules on this inflection. The extent of the slide, or, in other words, the interval which the rising inflection traverses, in these cases, is prescribed by the nature of the prevalent *emotion*, in each instance. But in the circumstances presumed in Rule I., the slide is more or less elevated, according to the degree of *expectation* excited by the phrase to which it is applied, or the length of the clause which it terminates, and consequently the length of time during which the attention is kept in suspense.

Hence, in *marked suspension* of sense, and in the vivid expectation consequent upon it, the inflection runs high,—usually traversing an ‘octave’ or a ‘fifth,’ thus,

“Shall we then tamely yield, or bravely resist?”

In the *moderate suspension* of *connexion*, on the contrary, the inflection is much reduced; seldom rising above a ‘third;’ sometimes limited to a single note, or even a semitone; and sometimes preserving a per-

\* The antithesis of *unequal* parts, occurs under Rule II. on the falling inflection.

fect monotone. The annexed example, read in the tone of solemn description, allows but a very slight interval to the rising slide on the word 'falls.'

"The dew of night falls, and the earth is refreshed."

In the following and similar examples, the inflection rises in proportion as the clause or clauses to which it belongs, are lengthened :

"As we cannot discern the shadow moving along the dial-plate, so the advances we make in knowledge, are only perceived by the distance gone over."

"As we perceive the shadow to have moved, but did not perceive its moving; so our advances in learning, consisting of insensible steps, are only perceptible by the distance."

"As we perceive the shadow to have moved along the dial-plate, but did not perceive its moving; and it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist of so minute steps, are only perceptible by the distance."

*Note 2.* Rule I. on the *rising* inflection applies in the tone of a question which requires an affirmative or a negative answer; in the tone of surprise, as it intimates suspense, and is usually expressed in the form of question; in respectful address, request, petition, or apostrophe; in the negative, or less forcible, part of an antithesis; in the expression of a condition, a supposition, or a concession; in the first part of a comparison, a contrast, or a correspondence; in the expression of connexion or continuance; in any phrase which is introductory to another, and leaves the sense of a passage incomplete.

### *Examples.*

Questions admitting of an affirmative or a negative answer: "Will you obey so atrocious a mandate?"

Surprise: "Há! laughest thou, Lochiel, my vision to scórн?"

"Whát! surrender on terms so dishónourable?"

Address: "My lórd, I think I saw him yester-night."

"Can you, fellow-citizens, be misled by such arguments?"

Request: "Refuse not this last request of friéndship!"

Petition: "Oh! gently on thy suppliant's head,  
Dread goddess, lay thy chastening hán'd!"

Apostrophe: O sacred Trúth, thy triumphs ceased  
awhile,"—

Antithesis: "He came not with the aspect of véngeance but of mercy."

Condition or supposition: "If we attempt to number the stárs, we are presently bewildered and lost: if we attempt to compass the idea of etérnity, we are overwhelmed by the contemplation of a theme so vast."

Concession: "Science may raise you to éminence; but virtue alone can guide you to felicity."

Comparison, contrast, and correspondence: "As face answereth to face in wáter, so the heart of man to man."

"Dryden is sometimes vehement and rápid: Pope is always smooth, uniform, and gentle."

Connexion and continuance: "He came unto his ówn, and his own received him not."

Introductory phrase: "In the midst of perpléxities, he was never discouraged."

*Application of Rule I. to series of words and clauses.*  
The *last* member of a *commencin*g series is read with the *rising* inflection.

A commencing series is that in which the sense is merely commenced, or left incomplete, at every word or clause; the whole being introductory to a following phrase.

[Compare this with the definition of the *concluding* series, in the application of Rule IV. on the *falling* inflection.]

*Examples.* "Válour, humàny, còurtesy, jùstice, and hónour, were the characteristics of chivalry."

"Personal còurage, humane feéling, courteous de-

pòrtment, a strict regard to jùstice, and a high sense of hónour, were the characteristics of chivalry.\*

*Note 3.* Exceptions to all the applications of Rule I. on the rising inflection, occur in cases of peculiar *force* or emphasis. In such instances, the *falling* inflection supersedes the rising; as the former is the invariable indication of energetic expression, and the rule of force displaces every other, in the utterance of thought.

### *Examples.*

Earnest interrogation: "He now appears before a jury of his country for redress. Will you deny him this redress."

Interrogation of emphasis: "Do you think that your conditions will be accepted? Can you even imagine they will be listened to?"

Peculiar distinction in contrast: "If we have no regard for our ówn character, we ought to have some regard for that of óthers."

Emphatic expression in condition and supposition: "If you did, I care not."

Energetic expression, although marked by the forms of connexion and continuance of meaning:

"Such, where ye find, seize fast, and hither bring."

Introductory and incomplete expression, when emphatic: "Destitute of every shàdow of excuse, he shrunk abashed at the reproof." "Every day he lived, he would have repurchased the bounty of the

\* The falling inflection seems, notwithstanding the incomplete sense of a commencing series, to belong appropriately to all the members but the last, on the principle of *enumeration*, which, from its approach to completeness at every stage, naturally inclines to the falling inflection, as we may ascertain by referring to the customary tone of serious and attentive counting or reckoning. This inflection, however, is of minor consequence, and, unless in emphatic language, may be superseded by the rising, without any other defect, than a comparative want of force and harmony. It is the closing inflection of the series which is essential to meaning, and indicates to the ear, whether the sense is complete or incomplete, and whether the series is a commencing or a concluding one. [See Concluding Remarks on Inflection.]

crown, and ten times more, if ten times more he had received."

The last member of a commencing series, if emphatic : "His hopes, his happiness, his very life, hung upon the next word from those lips."

Expressions of surprise, when emphatic : "It does not seem possible, even after the testimony of our senses."

Forcible address : "Mr. Chairman, I call on your interference to put a stop to this uproar."

Request, petition, intreaty, apostrophe :

"Be husband to me, Heavens!"

*Note 4.* The rising inflection gives place to the falling, in the tone of an interrogatory sentence which extends to unusual length, or concludes a long paragraph or an entire piece ; thus,

"The Brigantines, even under a female leader, had force enough to burn the enemy's settlements, to storm their camps, and if success had not introduced negligence and inactivity, would have been able entirely to throw off the yoke; and shall not we, untouched, unsubdued, and struggling not for the acquisition, but the continuance of liberty, declare, at the very first onset, what kind of men Caledonia has reserved for her defence?"

**RULE II.** The tones of *pathos*,—of tenderness and of grief,—usually incline to the rising inflection.

For examples turn to Note 2d, Rule IV. on the falling inflection.

*Exception.* The exclamations of excessive grief take the appropriate falling inflection of *force*; thus,

"Oh ! my son Absalom ! my son, my son Absalom !"

**RULE III.** Poetic and beautiful description,—whether in the form of verse or of prose,—has the rising inflection.

For examples see as above, and add the following :

"When the gay and smiling aspect of things, has

begun to leave the passages to a man's heart thus thoughtlessly unguarded; when kind and caressing looks of every object without, that can flatter his senses, have conspired with the enemy within to betray him, and put him off his défence; when music likewise hath lent her aid, and tried her power upon the pásions; when the voice of singing men, and the voice of singing women, with the sound of the viol and the lute, have broke in upon his soul, and, in some tender notes, have touched the secret springs of rapture;—that moment, let us dissect and look into his heart: see how vain, how weak,\* how empty a thing it is.”†

*Exception.* Description, when characterized by great force, requires the *falling* slide in poetry, as well as in prose; thus,

“Now storming fury rose,  
And clamour, such as heard in heaven till now  
Was never; arms on armour clashing brayed  
Horrible discord; and the madding wheels  
Of brazen chariots raged: dire was the noise  
Of conflict;”—

**RULE IV.** *Harmony and completeness of cadence,* require the rising inflection at the close of the penul-

\* See Note 1 to Rule IV. on the falling inflection.

† The above example, it will be perceived, might be classed under the commencing series, and, if divested of poetic character, might be read with a prevailing downward slide. This circumstance may suggest the general rule of reading poetic series with the rising slide on every member, except the penultimate of a commencing series, and the last of a concluding one; the falling slide being required in the former, as a preparation for a distinct and prominent rising slide on the last member, and in the latter for the cadence of the sentence.

The reason why the prevalence of a rising slide should characterize poetic description, is to be found, perhaps, in the milder and softer character of that inflection, compared to the falling slide, which is always the expression of force. The calm and gentle emotions of poetic description, in general, will therefore be most appropriately given by the former.

[See, as a contrast to this inflection, the Exceptions to Rule III. on the rising inflection.]

timate clause of a sentence, so as to admit of a full descent at the period.

*Example.* “In epic poetry the English have only to boast of Spencer and Milton, who neither of them wanted either genius or learning to have been perfect poëts; and yet both of them are liable to many censures.”

*Exception.* *Abrupt* and *forcible* language dispenses with this rule of harmony, and admits the *falling* inflection at a penultimate clause; thus,

“Uzziel ! half these draw off, and coast the south  
With strictest wàtch ; these other wheel the nòrth ;  
Our circuit meets full wèst.”

So also in *concise* and disconnected forms of expression :

“But the knowledge of nature is only half the business of a poët: he must be acquainted likewise with all the modes of life.”

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#### GENERAL RULE ON PARENTHESIS.

The words included in a parenthesis, or between two dashes used as a parenthesis, and any phrase corresponding in effect to a parenthesis, are read with the same inflection as the clause immediately preceding them.

*Note.* A lower and less forcible tone, and a more rapid utterance, than in the other parts of a sentence, together with a degree of monotony, are required in the reading of a parenthesis. The form of parenthesis implies something thrown in as an interruption of the main thought in a sentence. Hence its suppressed and hurried tone; the voice seeming to hasten over it slightly, as if impatient to resume the principal object. The same remark applies, with more or less force, to all intervening phrases, whether in the exact form of parenthesis, or not.

*Examples.*

"Uprightness is a habit, and, like all other habits, gains strength by time and exercise. If then we exercise upright principles, (and we cannot have them, unless we exercise them,) they must be perpetually on the increase."

"Now I will come unto you, when I pass through Macedonia, (for I do pass through Macedonia;) and it may be that I will abide, yea, and winter with you."

"And this," said he,—putting the remains of a crust into his wallet,—“and this should have been thy portion,” said he, “hadst thou been alive to have shared it with me.”

*Exceptions* occur when a parenthesis closes with an emphatic word; thus, “If you, Eschines, in particular, were thus persuaded; (and it was no partial affection for me that prompted you to give me up the hopes, the applause, the honours, which attended the course I then advised, but the superior force of truth, and your utter inability to point out any more eligible course;) if this was the case, I say, is it not highly cruel and unjust to arraign those measures now, when you could not then propose any better?”

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## RULE ON THE CIRCUMFLEX.

The tone of *irony*, of *equivocal meaning*, or of *peculiar significance*, requires the circumflex. The falling circumflex, in such cases, takes the usual place of the simple falling inflection, and the rising circumflex that of the simple rising inflection; the object of this peculiar double turn of voice, being to give a double value to the force of emphasis, and the effect of the slide.

*Examples.*

Irony:           “Ôh! you’re well mêt!

The hoarded plague o’ the gods requite your love!”

Equivocal meaning, or pun: “Upon this, the

weights, who had never been accused of light conduct, used all their influence in urging the pendulum to proceed."

Peculiar significance: "Mark you his absolute *shall*?

—They chose their magistrate:

And such a one as he, who puts his shâll,  
His pôpular shâll, against a graver bench  
Than ever frown'd in Greece!"

"Let any man resolve to do right nôw, leaving  
th n to do as it can; and if he were to live to the  
age of Methuselah, he would never do wrong."

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#### RULE ON THE MONOTONE.

The tones of sublime or grand description, of reverence and awe, of horror and amazement, require the monotone.

#### *Examples.*

Sublime description:—"his form had not yet lost  
All her original brightness, nor appear'd  
Less than archangel ruin'd, and the excess  
Of glory obscur'd; as wh n th  s n new risen  
L oks through th  horizontal misty air,  
Shorn of his beams, or fr m beh nd th  m on,  
In dim eclipse disastrous twilight sh ds  
On half the nations, and with fear of change  
Perplexes monarchs."

Reverence: "And chi fly thou, O Sp rit! th t d st  
prefer,  
Before all t mples, the upright heart and pure,  
Instruct me, for thou knowest:"—

Awe: "The thoughts are strange that crowd into my  
brain

While I g ze upward t  th e.—It w uld se m  
As though G d pou d thee fr m his hollow h nd,  
And sp ke in th t lou  voice which se m'd t  him  
Wh  dw lt in P tm s, for his S aviour's sake,  
The sound of many waters, and h d b d  
Th  flo d t  chronicle th  ages back,  
And notch his centuries in the eternal rock."

Horror: "I had a dream which was not all a dream:  
 The bright sun was extinguish'd; and the stars  
 Did wander darkling in the eternal space,  
 Rayless and pathless; and the icy earth  
 Swung blind and blacking in the moonless air;"—

Amazement:—"What may this mean,  
 That thou dead corsē, again, in complete steel,  
 Revisit'st thus the glimpses of the moon,  
 Making night hideous?" \*

## ERRORS IN INFLECTION.

The common errors in inflection, are the following:  
 1st, too frequent repetition of the *rising* inflection;  
 thus,

"As we perceive the shadow to have moved, but  
 did not perceive its moving; so our advances in learning,  
 consisting of insensible steps, are only perceivable  
 by the distance."

The puerile and feeble tone thus given to the above sentence, will be corrected by substituting the falling inflection on the words 'moved' and 'learning,' which produces a natural and spirited variety of expression.

2. The opposite error is not uncommon—that of using too often the *falling* inflection, which gives reading a formal and laboured tone; thus,

"As we perceive the shadow to have moved, but did not perceive its moving; so the advances we make in learning, consisting of insensible steps, are only perceptible by the distance."

The heavy effect of this reading will be removed by using the rising inflection at 'moving' and 'steps.'

\* The principle of the monotone seems to be founded on the conviction that no mere vocal distinction, or turn of sound, is adequate to express the highest conceptions or the profoundest emotions of the soul. The monotone indicates, as it were, the temporary inability of the voice for its usual function. This very circumstance, however, as it ultimately associates sublimity or unwonted excitement, with the utterance of one reiterated note, gives the monotone a peculiar and indescribable power.

3. A third error consists in omitting the contrasts of inflection in antithesis: thus,

“Life is short, and art is long.”

“Homer was the greater genius, Virgil the better artist.”

This fault destroys the spirit of the contrast; the effect of which depends entirely on giving opposite inflections to the words ‘short’ and ‘long,’ ‘genius’ and ‘artist.’ The more sharply these inflections are pointed against each other, the more vivid becomes the contrast in the sense.

4. A fourth error is that of drawing up the voice to a note unnecessarily *high*, in the *rising* inflection, and consequently of sinking equally *low*, on the *falling* inflection.

The fault thus created is that of an artificial and mechanical style of reading, constituting the chief difference between formal tones and those which are natural. This defect may be exemplified by reading the following sentences with the tones of question and answer, at the places which are designated by the rising and falling inflections.

“As the beauty of the body always accompanies the health of it, (?) so is decency of behaviour a concomitant of virtue.”

“Formed to excel in peace as well as in war, (?) Cæsar possessed many great and noble qualities.”

This fault would be removed by substituting, for the excessive rising slide, the moderate inflection of suspended sense, which rises but little above the current level of the voice; as may be observed by contrasting the artificial slides of what is sometimes stigmatized as a ‘reading’ tone, with the natural and easy turns of conversation.

5. A fault still more objectionable than any that has been mentioned, is that of using the *circumflex* instead of the simple inflections, especially in contrasts.

This error is exemplified in the peculiar local accent

of New England; thus, Ābel was a keeper of shēep, but Cāin was a tiller of the grōund."

This faulty tone substitutes double for single inflections. The true reading would be marked thus; "Ābel was a keeper of shēep, but Cāin was a tiller of the grōund.

The effect of the erroneous inflection, is peculiarly unhappy; as it forms a tone properly associated with irony, sarcasm, burlesque, punning, and all other forms of 'equivoque,' or with the intention of imparting an unusual significance to a particular word or phrase, as when the speaker or reader is peculiarly anxious to be correctly understood in a nice distinction of sense. The morbid jerk of voice with which emphasis is thus imparted, disturbs the natural current of utterance, by a multiplicity of unnecessary and unnatural angular turnings. The true melody of speech is thus lost in a false and arbitrary intonation, which has no sanction but the accidental prevalence of a local custom.

The source of the above error being an undue anxiety about emphasis, the fault in accent would be cured by adhering strictly to simplicity and directness in emphatic expression, and using the single rising and falling inflections in all cases of ordinary antithesis or simple force of utterance.

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#### SUGGESTIONS FOR PRACTICE.\*

It is not unusual with learners to experience a difficulty in discriminating between the rising and the falling inflection in certain passages. The pupil may, in such cases, be required to throw the given clause into the form of a question, so as to catch more readily the distinction to be made in correct reading.

In the sentence, "Life is short, and art is long," the question would run thus, "Must I say, Life is shōrt? or Life is shōrt?"—the slide which is wanted, occurs not in the latter, but in the former tone.—If the pupil still finds it difficult to apply the true inflection,

\* The remarks under this head, though primarily designed for the assistance of teachers of young pupils, may prove useful as aids to the correction of personal faults in adults.

he may repeat the former question, "Must I say, Life is short?" and immediately say, in the same tone of voice, "Life is short." (?)

When the learner is in doubt as to which inflection he has actually used in practice, the question may be, "Did I say, Life is shórt? or Life is shòrt?"—If the slide which was adopted, echoes to the latter of these questions, the wrong inflection was given; and the example should be repeated with nearly the tone which would be employed in asking the question, "Must I say, Life is short?"—the interrogatory part of which the pupil may put to himself mentally, reading aloud only the words, "Life is short."

This point of discrimination is very important; and the table of contrasted inflections should be diligently practised, till every example can be readily and correctly given.

The fault of using one inflection uniformly, and that of overdoing both inflections, enumerated on a preceding page, as the 1st, 2d, and 4th errors of common usage, may be removed by selecting a passage of familiar narrative, and requiring the pupil to shut the book occasionally, and address the language to the teacher, as using it in conversation with him.

Exercises such as this become doubly important, in consequence of the mechanical methods usually adopted in teaching the elements of reading, and the utter want of adaptation to their purposes, in the books commonly employed in this department of education. Reading books, it is true, have, within a few years, undergone great improvements in this respect. But most are still quite defective in this particular, that they contain *what adults wish to inculcate on children*, and not *what children naturally incline to express*.

Many current books of this description, are too formal and artificial; and many, if not most of the pieces which they contain, actually *require* those forced and didactic tones which prematurely ruin the elocution of boys, and prevent the possibility of a natural eloquence in men.

Similar results follow the equally absurd practice of making young boys 'declaim' from political ha-

rangues, anniversary orations, and even from didactic compositions originally delivered from the pulpit. These are the productions of mature minds, and may form very good speaking exercises for adults; but boys can never practise them without contracting false or affected tones.

The constant use of the ‘circumflex,’ or ‘wave,’ seems, as already mentioned, to mark universally the local tone of emphasis in New England, as contradistinguished from the customary mode of utterance in all other parts of the world in which the English language prevails. Accidents of local usage are necessarily entailed on the youth of a community, in the intercourse of domestic and social life. A good education, however, should always secure an exemption from local peculiarities of intonation. Hence the importance of an early formation of correct habit, in this as well as in other departments of elocution.

The most efficacious practice for removing the fault complained of above, is to revert to the tones of question and answer for illustrations of simple inflection, and to repeat one or more examples, throwing the first part of each into the shape of a question; thus, “Was Abel a keeper of shéep ?” and the latter into the form of an answer to a question such as “What was Cain ?”—thus, “Cain was a tiller of the gròund.”

The wrong inflection having been thus displaced, the simple inflections should be reduced from the peculiar notes of question and answer to the appropriate moderate slides of contrast.

*Concluding Remarks on the Theory of Inflection.*

The work of Dr. James Rush on the Philosophy of the Voice, gives a masterly analysis of the vocal phenomena denominated by him the 'slide' and the 'wave,' and by previous writers on elocution usually designated as 'inflection' and 'circumflex.' But Dr. Rush's object being an exhibition of the philosophy of the voice, and not of the practical rules of the art of reading, the teacher will still derive important aid from Mr. Walker's treatise entitled Elocution, as well as from his Rhetorical Grammar.

The rules laid down in these works by that eminent authority, however, will be found, in the department of inflection, both complex and artificial. This part of Mr. Walker's system of instruction, has been justly complained of by subsequent teachers. Mr. Sheridan Knowles, in his Elocutionist, speaks of a clearer and simpler view of this subject as one of the most desirable aids to instruction in reading; and he has himself successfully attempted a great reduction of the number of rules on the rising inflection. The late Rev. Dr. Porter of Andover, has, in his Analysis of Rhetorical Delivery, very justly indicated the unnecessary complexity of Walker's rules of inflection, applied to the reading of series of words and clauses, and has, in his own treatise, given to the principle of the falling inflection more prominence and simplicity of exposition, than any preceding writer on the subject of elocution.

The views of inflection which have been submitted in the present work, under the head of 'rules on the falling inflection' will be found, it is hoped, to place the subject in a clearer light than hitherto, by tracing rules to principles, and thus simplifying the theory of elocution, and facilitating the processes of instruction and practice. The student who is once put in possession of a principle, soon acquires a perfect facility in applying it as a rule, and is enabled to dispense with special instruction and directions.

The two great principles which seem to regulate the

application of the falling inflection, or downward slide of the voice, are *force* and *completeness* of expression. From these are deduced all special rules of reading, in given passages; and, with a right apprehension of these, the student will, in a short time, acquire a perfect facility, as well as precision, in all the uses of this slide, so as to be able to read, extempore, with propriety and effect, all sentences which derive their character or significance from this modification of the voice.

Teachers who have made themselves familiar with Walker's exposition of inflections, will perceive that the author of the present work has omitted the arbitrary distinction enjoined in the reading of the 'simple' and the 'compound series.' Walker's direction is to read the former with a certain arbitrary variety of inflection on its component members, for the sake of harmony in sound. Such a mode of reading seems to be utterly at variance with the great principle that the meaning of a passage is the key to its intonation.

A series is a succession of particulars, grouped by close connexion in sense, and possessing a temporary correspondence and unity. *Unity of inflection*, therefore, must be the natural indication of the *unity of thought*. Variety may, to a mechanical ear, seem, in such cases, an ornament; but true taste would reject it as inappropriate, and as interfering with the higher claims of meaning. It is the writer, and not the reader, who is responsible, in such circumstances, for the comparative want of variety and harmony in sound.

There seems to be, however, a positive objection to variety of inflection on the successive members of the series; and it is this. To read a long series with the variety prescribed by Walker, it is necessary that the reader should know beforehand the exact number of words contained in it, that he may give the right inflection to each, according to its numerical position. But how can this be done without *stopping to count them?* If such a rule is to be observed, there can be no such thing as correct unpremeditated reading.

The following may be taken as a specimen of the

application of the arbitrary rules to which these objections have been made.

"Mr. Locke's definition of wit comprehends métaphors, enigmas, móttos, pàrables, fàbles, dràms, visions, dramàtic writings, burlésque, and all the methods of allùsion."

Studied variety, and artificial beauty, are no part of true refinement: they spring from the pedantry of taste.

Dr. Porter, in his Analysis, very justly observes: "All Walker's rules of inflection, as to a series of single words, when unemphatic, are worse than useless. No rule of harmonic inflection that is independent of sentiment, can be established without too much risk of an artificial habit; unless it be this one, that the voice should rise at the last pause before the cadence, and even this may be superseded by emphasis."

The following passage from Mr. Walker, furnishes a striking instance of the inconsistencies into which the mind is sometimes betrayed by an overweening attachment to system. "These rules" (on inflection) "might be carried to a much greater length; but too nice an attention to them, in a long series, might not only be very difficult, but give *an air of stiffness to the pronunciation, which would not be compensated by the propriety.*" But in the very next sentence—"It may be necessary, however, to observe that, in a long enumeration of particulars, *it would not be improper to divide them into portions of three,*" "*and this division ought to commence from the end of the series!*"

#### EXERCISES ON INFLECTION.

##### TABLE OF INFLECTIONS USED IN CONTRAST.\*

1. Does he mean hónestly, or dishonestly?
2. Did he say húmour, or hùmour?

\* The above table is designed to facilitate the acquisition of the two principal slides. The exercise should be practised till the

3. Was he to say amber, or amber?
4. Ought he to say ocean, or ocean?
5. Did you say eel, or eel?
6. He does not mean dishonestly, but hònestsly.
7. He did not say hùmour, but hùmour,
8. He was not to say amber, but amber.
9. We ought not to say ocean, but ocean.
10. You did not say eel, but eel.
11. He means hònestsly, not dishonestly.\*
12. He said hùmour, not hùmour.
13. He was to say amber, not amber.
14. We ought to say ocean, not ocean.
15. You said eel, not eel.
16. You are not wòod, you are not stónes, but mèn.
17. Not that I loved Càesar léss, but Róme móre.
18. You shall not in your funeral speech blame us,  
But speak all good you can devise of Cæsar.
19. Mark Antony shall not love Cæsar dead  
So well as Brutus living.
20. I know no personal cause to spurn at him,  
But for the general.
21. It was an ènemy, not a friénd, who did this.
22. This is the argument of the `òpponents, and not  
of the friénds, of such a measure.
23. Lady, you utter madness and not sorrow.
24. I am glad rather than sorry that it is so.
25. I come to bury Cæsar, not to praise him.
26. \_\_\_\_\_ I rather choose  
To wrong the dead, to wrong myself and you,  
Than I will wrong such honourable men.

student can discriminate and apply them with perfect exactness.. Young learners will be aided by the practice of marking, with a pencil, those of the examples which are left unaccented,—previous to which exercise it may be useful to review Rule II. on the *falling*, and Rule I. on the *rising* inflection.

\* Some learners, in practising this class of examples, may need to be guarded against the fault of turning the last inflection of these sentences into a circumflex, in the mode of New-England accent.

## EXERCISES ON THE FALLING INFLECTION.

## RULE I.

*Calling, shouting, exclamation, energetic command :*

1. Up dràwbridge, groom ! What, warder, hò !  
Let the portcùllis fall !
2. Lìberty ! frèedom ! Tyranny is dèad !  
Run hencè ! proclàim, cry it about the streèts.
3. Follow your spirit ; and upon this charge,  
Cry—God for Harry!\* England ! and St. George !
4. Rejoice ! you men of Angiers, ring your bells :  
King John, your king and England's, doth approach,—  
Open your gates, and give the victors way !
5. Arm, arm !† it is, it is the cannon's opening roar !
6. War ! war ! no peace ! peace is to me a war.
7. The combat deepens :—On, ye brave  
Who rush to glory or the grave !  
Wave, Munich, all thy banners wave,  
And charge with all thy chivalry.
8. On them, hussars ! in thunder on them wheel !
9. To horse, you gallant princes ! straight to horse !
10. ——— Then let the trumpet sound  
The tucket-sonance, and the note to mount.

*Indignant or reproachful address :*

1. Thou slàve, thou wrètch, thou còward,  
Thou little valiant, great in villany !  
Thou ever strong upon the stronger side !

\* The examples not accented in type, are meant to be marked by the learner.

† The inflection on the repeated word, is on a lower note than the first ; the first has a more moderate fall ; and the pause between the exclamatory words, is very slight, as the tone is that of agitation, hurry, and alarm.

Thou fortune's champion, that dost never fight  
 But when her humorous ladyship is by  
 To teach thee safety.

2. \_\_\_\_\_ But oh !  
 What shall I say to thee, Lord Scroop, thou cruel,  
 Ungrateful, savage, and inhuman creature !  
 Thou that didst bear the keys of all my counsels,  
 That knew'st the very bottom of my soul,  
 That almost mightst have coin'd me into gold,  
 Wouldst thou have practis'd on me for thy use ?

*Challenge and defiance :*

1. \_\_\_\_\_ Who says this ?  
 Who'll prove it, at his peril, on my head ?
2. Pale, trembling coward, there I throw my gage,—  
 By that and all the rights of knighthood else,  
 Will I make good against thee, arm to arm,  
 What I have spoke, or thou canst worse devise.
3. Then, Bolingbroke, as low as to thy heart,  
 Through the false passage of thy throat, thou liest.

*Swearing, adjuration, imprecation :*

1. Now, by my life, this day grows wondrous hot.
2. Seven, by these hilts, or I'm a villain else.
3. \_\_\_\_\_ By the elements,  
 If e'er again I meet him beard to beard,  
 He is mine or I am his.
4. You know that you are Brutus that speak this,  
 Or, by the gods, this speech were else your last.
5. \_\_\_\_\_ When night  
 Closes round the ghastly fight,  
 If the vanquish'd warrior bow,  
 Spare him :—by our holy vow,  
 By our prayers and many tears,  
 By the mercy that endears  
 Spare him :—he our love hath shar'd :—  
 Spare him, as thou wouldest be spared !

6. I conjure you by that which you profess,  
 (Howe'er you come to know it,) answer me :  
 Though you untie the winds, and let them fight  
 Against the chûrches ; though the yesty waves  
 Confound and swallow navigation up ;  
 Though bladed corn be lodg'd, and trees blown  
 down ;  
 Though castles topple on their warders' hèads ;  
 Though palaces and pyramids do slope  
 Their heads to their foundàtions ; though the  
 treasure  
 Of nature's germins tumble all together,  
 Even till destruction sicken,—answer me  
 To what I ask you.
7. Rùin sèize thee, rùthless king !  
 Confùsion on thy banners wait !
8. Accùrsed be the faggots that blaze at his feet,  
 Where his heart shall be thrown, ere it ceases to  
 beat !
9. —————— Beshrew thy very heart !  
 I did not think to be so sad to-night,  
 As this hath made me.
10. Perish the man whose mind is backward now !
11. And when I mount, alive may I not light,  
 If I be a traitor or unjustly fight !
12. —————— Heaven bear witness ;  
 And if I have a conscience, let it sink me,  
 Even as the axe falls, if I be not faithful !

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*Accusation :*

1. Look, what I speak, my life shall prove it true :  
 That Mowbray hath receiv'd eight thousand  
 nobles,  
 In name of lendings for your highness' soldiers ;  
 The which he hath detain'd for base emplòyments  
 Like a false tràitor and injurious villain ;  
 That all the trèasons, for these eighteen yéars,  
 Complotted and concocted in this land,

Fetch from false Mòwbray their chief spring and head.

2. And thou, sly hypocrite ! who now wouldst seem Patron of liberty, who more than thou Once fawn'd and cring'd, and servilely ador'd Heaven's awful monarch ?
- 

*Assertion, declaration, affirmation, assurance :*

1. As I do live, my honour'd lord, 'tis true.
2. Yès, Athenians, I repèat it, you yoùrselves are the contrivers of your own ruin.
3. I tell you though you, though all the world, though an angel from heaven, should declare the truth of it, I could not believe it.
4. When I behold those manly feelings darkened by ignorance, and inflamed by prejudice, and blinded by bigotry, I will not hesitate to assert, that no monarch ever came to the throne of these realms, in such a spirit of direct, and predetermined, and predeclared hostility to the opinions and wishes of the people.
5. And by the honourable tomb he swears,  
That stands upon thy royal grandsire's bones,  
And by the royalties of both your bloods,  
Currents that spring from one most gracious head,  
And by the buried hand of warlike Gaunt,  
And by the worth and honour of himself,—  
Comprising all that may be sworn or said ;  
His coming hither hath no farther scope  
Than for his lineal royalties, and to beg  
Enfranchisement immediate on his knees :  
Which on thy royal party granted once,  
His glittering arms he will command to rust,  
His barbed steeds to stables, and his heart  
To faithful service of your majesty.
6. Be thou assur'd, if words be made of breath,  
And breath of life, I have no life to breathe,  
What thou hast said to me.

*Threatening and warning:*

1. ——————If thou speak'st false,  
Upon the next tree shalt thou hang alive  
Till famine cling thee.
  2. ——————But, sirrah, henceforth  
Let me not hear you speak of Mortimer :  
Send me your prisoners with the speediest means,  
Or you shall hear in such a kind from me  
As will displease you.
  3. Return to thy dwelling, all lonely return ;  
For the blackness of ashes shall mark where it  
stood,  
And a wild mother scream o'er her famishing  
brood.
  4. And if you crown him, let me prophesy—  
The blood of English shall manure the ground,  
And future ages groan for this foul act ;  
Peace shall go sleep with Turks and infidels,—  
Disorder, horror, fear, and mutiny,  
Shall here inhabit, and this land be call'd  
The field of Golgotha.
- 

*Denial, contradiction, refusal:*

1. Thou dost belie him, Percy, thou dost belie him  
He never did encounter with Glendower.
2. ——————Cassius. I am a soldier, I,  
Older in practice, abler than yourself  
To make conditions.  
*Brutus.* Go to : you're not, Cassius.  
*Cas.* I am.  
*Bru.* I say you are not.
3. No lord of thine, thou haught insulting man,  
Nor no man's lord : I have no name, no title, -  
No, not that name was given me at the font,-  
But 'tis usurped.
4. ——————I'll keep them all ;  
—————he shall not have a Scot of them :  
No, if a Scot would save his soul, he shall not.

*Earnest intreaty, appeal, remonstrance, expostulation:*

1. O God of battles ! stéel my soldiers' hearts !

Not to-dáy.

Oh ! not to-dáy,—think not upon the fault  
My father-made in compassing the crown !

2. A'rm, àrm, you héavens ! against these perjur'd kings !

A widow cries, be husband to me, hèavens !  
Let not the hours of this ungodly day  
Wear out the day in peàce ; but ere sunset,  
Set armed discord, 'twixt these perjur'd kings !  
Hear me, oh ! hear me !

3. Question your royal thoughts, make the case yours ;

Be now the father, and propose a son ;  
Hear your own dignity so much profan'd ;  
See your most dreadful laws so loosely slighted ;  
Behold yourself so by a son disdain'd ;  
And then imagine me taking your part,  
And in your power so silencing your son.

*Exhortation, invitation, temperate command :*

1. Once more unto the brèach, dear friends, once  
môre ;

Or close the wall up with our English dèad.

2. Stóop, Romans, stóop,  
And let us bathe our hands in Cæsar's blôod ;  
Then walk ye forth, even to the märket-place ;  
And, waving our red weapons o'er our heads,  
Let's all cry peàce ! freedom ! and liberty !

3. Come forth, O ye children of gladness, come !

Where the violets lie may be now your home.  
Ye of the rose lip, and the dew-bright eye,

And the bounding footstep, to meet me fly !

With the lyre, and the wreath, and the joyous lay  
Come forth to the sunshine,—I may not stay.

4. Come away, servant, come : I am ready now ;  
Approach, my Ariel ; come !

5. Go, make thyself like to a nymph o' the sea;  
 Be subject to no eye but mine; invisible  
 To every eye-ball else. Go, take this shape,  
 And hither come in't: hence, with diligence!
- 

*Admiration and adoration:*

1. The stars are forth,—the moon above the tops  
 Of the snow-shining mountains. Beautiful!
2. These are thÿ glorious works, Parènt of Good,  
 Almighty! Thine this universal frame,  
 Thus wòndrous fair! Thÿself how wondrous  
 then!  
 Unspéakable! who sitt'st above these heavens,  
 To us invisible, or dimly seen  
 Midst these thy lowest works!
3. Thou glorious mirror! where the Almighty's form  
 Glasses itself in tempests.
4. And I have lov'd thee, Ocean! and my joy  
 Of youthful sports, was on thy breast to be  
 Borne, like thy bubbles, onward;—from a boy  
 I wantoned with thy breakers,—they to me  
 Were a delight.
5. And this is in the night! Most glorious night!  
 Thou wert not sent for slumber! let me be  
 A sharer in thy fierce and far delight,—  
 A portion of the tempest and of thee!  
 How the lit lake shines!—a phosphoric sea;—  
 And the big rain comes dancing to the earth!
6. What a piece of work is man! how noble in  
 reason! how infinite in faculties! in form and moving,  
 how express and admirable! In action, how like an  
 angel! in apprehension, how like a god!
7. The voice of the Lord is upon the waters: the  
 God of glory thundereth: the Lord is upon many  
 waters. The voice of the Lord is powerful; the voice  
 of the Lord is full of majesty. The voice of the Lord  
 breaketh the cedars; yea, the Lord breaketh the

cedars of Lebanon. The voice of the Lord shaketh the wilderness; the Lord shaketh the wilderness of Kadesh.

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## EXERCISES ON RULE II.

*See Table of Contrasted Inflections.*

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## EXERCISES ON RULE III.

*See Rule III.*

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## EXERCISES ON RULE IV.

Complete thought in *sentences*:

1. The flowers strewed on the grave of merit, are the best incense to living wòrth.
2. A cheerful mind is not only disposed to be affable and obliging, but raises the same good humour in those who come within its influence.
3. It is one great advantage of classical studies, that, in acquiring the languages of Greece and Rome, we insensibly contract an acquaintance with some of the most illustrious characters of antiquity, and are partially admitted into their venerable society.

Complete thought in *clauses*:

1. Let your companions be sèlect; let them be such as you can love for their good qualities, and whose virtues you are desirous to emulate.
2. I observed that those who had but just begun to climb the hill, thought themselves not far from the tòp; but, as they proceeded, new hills were continually rising to their view; and the summit of the highest they could before discern, seemed but the foot of another: till the mountain, at length, appeared to lose itself in the clouds.
3. This sun, with all its attendant planets, is but a very little part of the grand machine of the universe; every star, though no bigger in appearance than the

diamond that glitters on a lady's ring, is really a vast globe, like the sun in size and in glory; no less spacious, no less luminous, than the radiant source of the day: so that every star is not barely a world, but the centre of a magnificent system; has a retinue of worlds irradiated by its beams, and revolving round its attractive influence,—all which are lost to our sight in unmeasurable wilds of ether.

*Exceptions in poetry.*

1. The fisher is out on the sunny séa;  
And the reindeer bounds o'er the pasture frée;  
And the pine has a fringe of softer gréen,  
And the moss looks bright, where my foot hath  
bén.
  2. From the streams and founts I have loos'd the  
chain;  
They are sweeping on to the silvery main,  
They are flashing down from the mountain brows,  
They are flinging spray o'er the forest boughs,  
They are bursting fresh from their sparry caves;  
And the earth resounds with the joy of waves!
- 

*Concluding series :*

1. The spirit of true religion breathes gentleness and affability.
2. Industry is the law of our being: it is the demand of nature, of reason, and of God.
3. You have a friend continually at hand, to pity, to support, to defend, and to relieve you.
4. The characteristics of chivalry, were valour, humanity, courtesy, justice, and honour.
5. Mankind are besieged by war, famine, pestilence, volcano, storm, and fire.
6. A true friend unbosoms freely, advises justly, assists readily, adventures boldly, takes all patiently, defends resolutely, and continues a friend unchangeably.

7. True gentleness teaches us to bear one another's burdens, to rejoice with those who rejoice, to weep with those who weep, to please every one his neighbour for his good, to be kind and tender-hearted, to be pitiful and courteous, to support the weak, and to be patient towards all men.

*Exceptions, in poetry, to the prevalence of the falling inflection:*

1. In the hues of its grandeur sublimely it stood  
O'er the rivér, the village, the fiéld, and the wòod.
  2. \_\_\_\_\_ About me round I saw,  
Hill, dále, and shady woóds, and sunny pláins,  
And liquid lapse of murmuring stréams.
  3. Their glittering tents he pass'd, and now is come  
Into the blissful field, through groves of myrrh,  
And flowering odours, cassia, nard, and balm;  
A wilderness of sweets.
  4. \_\_\_\_\_ Sudden mind arose  
In Adam not to let the occasion pass  
Given him by this great conference, to know  
Of things above this world, and of their being  
Who dwell in heaven, whose excellence he saw  
Transcend his own so far; whose radiant forms,  
Divine effulgence; whose high power so far  
Exceeded human.
- 

*The answer to a question :*

1. *Hamlet.* Hold you the watch to-night?  
*All.\** We dò, my lord.  
*Ham.* Arm'd, say you?  
*All.* Àrm'd, my lord.  
*Ham.* From top to toe?  
*All.* My lord, from head to fòot.  
*Ham.* And fix'd his eyes upon you?  
*Hor.* Most còstantly.  
*Ham.* Staid it long?  
*Hor.* While one, with moderate haste, might  
tell a hündred.

\* Horatio, Bernardo, and Marcellus.

2. *Hamlet.* Good sir, whose powers are these ?

*Captain.* They are of Norway, sir.

*Ham.* How purpos'd sir,

I pray you ?

*Cap.* Against some part of Poland.

*Ham.* Who

Commands them, sir ?

*Cap.* The nephew of old Norway, Fortinbras.

3. ————— Show men dutiful ?

Why so didst thou : Seem they grave and learned ?

Why so didst thou : Come they of noble family ?

Why so didst thou : Seem they religious ?

Why so didst thou.

*Latter member of an antithesis of equal force in its constituent parts :*

1. Says he this in jést or in eärnest.

2. Is it the thunder's solemn sound

That mutters deep and dréad,

Or echoes from the groaning ground,

The warrior's measur'd tréad ?

Is it the lightning's quivering glance,

That from the thicket stréams,

Or do they flash on spear and lance,

The sun's retiring bèams ?

3. Cæsar was celebrated for his great bounty and generosity; Cato for his unsullied integrity : the former became renowned by his humanity and compassion ; an austere severity heightened the dignity of the latter. Cæsar was admired for an easy, yielding temper ; Cato for his immovable firmness.

4. The power of delicacy is chiefly seen in discerning the true merit of a work ; the power of correctness, in rejecting false pretensions to merit. Delicacy leans more to feeling ; correctness more to reason and judgment. The former is more the gift of nature ; the latter, more the product of culture and art.

5. Homer was the greater genius; Virgil, the better artist: in the one we more admire the man ; in the other,

the work. Homer hurries us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow; Virgil, like a river in its banks, with a constant stream.

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## EXERCISES ON THE RISING INFLECTION.

## RULE I.

*Questions which may be answered by Yes or No.*

1. \_\_\_\_\_ Is this then wórst?  
Thus sitting, thus consulting, thus in árms?
2. —while they sit contriving, shall the rest,  
Millions that stand in arms, and longing wait  
The signal to ascend, sit lingering hére,  
Heaven's fúgitives; and for their dwelling-place  
Accept this dark opprobrious den of sháme,  
The prison of his tyranny who reigns  
By our deláy?
3. Is there any one who will seriously maintain  
that the taste of a Hottentot or a Laplander, is as  
delicate and as correct as that of Longinus or an Ad-  
dison? or that *he* can be charged with no defect or  
incapacity, who thinks a common news-writer as  
excellent an historian as Tacitus?
4. Can we believe that a thinking being, which is  
in a perpetual progress of improvements, and travelling  
on from perfection to perfection, after having just  
looked abroad into the works of its Creator, and made  
a few discoveries of His infinite goodness, wisdom, and  
power, must perish at its first setting out, and in the  
very beginning of its inquiries? \*

\* In long sentences of the interrogatory form, the tone becomes rapid and slight in the utterance of the subordinate parts of the question. The reading falls, in such passages, into the mannér of parenthesis. This modulation of voice takes place in the above example, at the word 'after,' and continues to the pause at 'power.'

*Negative, or less forcible, part of an antithesis:*

See Table of Contrasted Inflections.

*Condition, supposition, concession:*

1. If the parts of time were not variously coloured, we should never discern their departure or succession. If one hour were like another; if the passage of the sun did not show that the day is wasting; if the change of seasons did not impress upon us the flight of the year, quantities of duration, equal to days and years, would glide unobserved.

2. Banish gentleness from the earth; suppose the world to be filled with none but harsh and contentious spirits; and what sort of society would remain?—the solitude of the desert were preferable to it.

3. This, though it may make the unskilful laugh, cannot but make the judicious grieve.

*Exceptions by emphasis:*

1. If there were no other effects of such appearances of nature upon our minds, they would teach us humility,—and with it they would teach us charity.

2. If the sun himself which enlightens this part of creation were extinguished, and all the host of planetary worlds which move about him were annihilated; they would not be missed by an eye that could take in the whole compass of nature, any more than a grain of sand upon the sea-shore.

3. A young lady may excel in speaking French and Italian; may repeat a few passages from a volume of extracts; play like a professor, and sing like a siren; have her dressing-room decorated with her own drawing-table, stands, flower-pots, screens, and cabinets; nay, she may dance like Sempronia herself; and yet we shall insist that she may have been very badly educated.

*Comparison:*

1. As cold water to a thirsty soul, so is good news from a far country.

2. As the door turneth upon his hinges, so doth the slothful upon his bed.

3. He that hath no rule over his own spirit, is like a city that is broken down, and without walls.

*Exception by emphasis:*

As a madman who casteth firebrands, árrows, and deàth, so is the man who deceiveth his neighbour, and saith, "Am I not in sport?"

*Connexion:*

1. I am found, said Virtue, in the vález, and illuminate the mountain: I cheer the cottager at his tóil, and inspire the sage at his meditation: I mingle in the crowd of cities, and bless the hermit in his cell.

2. I ranged mountains and deserts for images and resemblances, and pictured upon my mind every tree of the forest, and flower of the valley.

3. Though Homer lived, as is generally believed, only two or three centuries after the Trojan war, yet, through the want of written records, tradition must, by this time, have fallen into the degree of obscurity most proper for poetry; and have left him at full liberty to mix as much fable as he pleased with the remains of true history.

*Exceptions by emphasis:*

1. He called me a poacher and a villain; and collaring me, desired I would give an account of myself.

2. If the departing from that measure, should not remove the prejudice so maliciously raised, I am certain that no farther step you can take, will be able to remove it; and therefore I hope you will stop here.

*Introductory phrase, or incomplete sense:*

1. For some time after my retréat, I rejoiced, like a tempest-beaten sailor at his entrance into the harbour.

— 2. When the pleasure of novelty went awáy, I employed my hours in examining the plants which grew in the valley.

3. That the stars appear like so many diminutive and scarce distinguishable points, is owing to their immense and inconceivable distance.

4. So little do we accustom ourselves to consider the effects of time, that things necessary and certain often surprise us like unexpected contingencies.

5. He that is carried forward, however swiftly, by a motion equable and easy, perceives not the change of place, but by the variation of objects.

6. I was looking very attentively on that sign in the heavens, which is called by the name of the balance, when, on a sudden, there appeared in it an extraordinary light, as if the sun should rise at midnight.

7. As I was humouring myself in the speculation of these two great principles of action, I could not forbear throwing my thoughts into a kind of allegory or fable.

8. Having with difficulty found his way to the street in which his decent mansion had formerly stood, his heart became more and more elated at every step he advanced.

*Exceptions by emphasis:*

1. That prejudice will sometimes overcast the clearest judgments, every day's observation furnishes abundant proof.

2. Addicted to duplicity, even in the earliest years of youth, he willingly devoted his maturer years to every form of baseness and intrigue.

3. He who had so nobly sustained himself in the darkest hours of adversity, was found unequal to this favourable turn of fortune.

*Commencing series,—last member:*

1. Dependence and obedience belong to youth.

2. The young, the healthy, and the prosperous, should not presume on their advantages.

3. Humanity, justice, generosity and public spirit, are the qualities most useful to others.

4. Metaphors, enigmas, mottoes, parables, fables, dreams, visions, dramatic writing, burlesque, and all the methods of allusion, are comprehended under Mr. Locke's definition of wit.

5. Common calamities and common blessings, fall heavily upon the envious.

6. A generous openness of heart, a calm deliberate courage, a prompt zeal for the public service, are at once constituents of true greatness; and the best evidences of it.

7. The splendour of the firmament, the verdure of the earth, the varied colours of the flowers, which fill the air with their fragrance, and the music of those artless voices which mingle on every tree; all conspire to captivate our hearts, and to swell them with the most rapturous delight.

8. To acquire a thorough knowledge of our own hearts and characters,—to restrain every irregular inclination,—to subdue every rebellious passion,—to purify the motives of our conduct,—to form ourselves to that temperance which no pleasure can seduce, to that meekness which no provocation can ruffle, to that patience which no affliction can overwhelm, and that integrity which no interest can shake; this is the task which is assigned to us,—a task which cannot be performed without the utmost diligence and care.

9. The beauty of a plain, the greatness of a mountain, the ornaments of a building, the expression of a picture, the composition of a discourse, the conduct of a third person, the proportions of different quantities and numbers, the various appearances which the great machine of the universe is perpetually exhibiting, the secret wheels and springs which produce them, all the general subjects of science and taste, are what we and our companions regard as having no peculiar relation to either of us.

## EMPHASIS.

*General Observations.* Every sentence contains one or more words which are prominent, and peculiarly important, in the expression of meaning. These words are marked with a distinctive inflection; as may be observed by turning to some of the examples in the preceding lesson,—those, in particular, which illustrate the reading of strong emotion, or of antithesis. The learner will find, on repeating these examples, that the words which are pronounced with peculiar inflection, are uttered with more force than the other words in the same sentences. This special force is what is called emphasis. Its use is to impress more strikingly on the mind of the hearer the thought, or portion of thought, embodied in the particular word or phrase on which it is laid. It gives additional energy to important points in expression, by causing sounds which are peculiarly significant, to strike the ear with an appropriate and distinguishing force. It possesses, in regard to the sense of hearing, a similar advantage to that of ‘relief,’ or prominence to the eye, in a well executed picture; in which the figures seem to stand out from the canvass.

Emphasis, then, being the manner of pronouncing the most significant words, its office is of the utmost importance to an intelligible and impressive utterance. It is the manner of uttering emphatic words which decides the meaning of every sentence that is read or spoken. A true emphasis conveys a sentiment clearly and forcibly to the mind, and keeps the attention of an audience in active sympathy with the thoughts of the speaker: it gives full value and effect to all that he utters, and secures a lasting impression on the memory.

**DEFINITION.** Emphasis, when strictly defined, may be regarded as force of utterance, applied to a particular word or phrase, by unusual energy of articulation on accented syllables.

*Note 1.* That emphasis is chiefly a peculiar force of accent, will be apparent from the following illustration. Pronounce the word, Begone! in the tone of familiar and good-humoured expression: then repeat it in the tone of vehement or indignant command. In either case the first syllable of the word is nearly the same as to force. In the former state of feeling, the second syllable has very little more than the usual proportion of accent; but in the latter, the last syllable becomes vastly more energetic in comparison with the first. The result will be found similar in kind, though less in degree, in sentences which contain the emphasis of distinction or contrast. That emphasis should be to the ear merely a relative force of accent, is a natural consequence of the state of mind which gives rise to this modification of voice. The immediate mental cause of emphasis is *earnestness*, or *intensity* of thought or feeling, which necessarily leads to forcible utterance, or energetic articulation. The emphatic word is that which embodies and concentrates this state of mind, for the purpose of expression; and the accented syllable of such a word, as the determining and significant one, necessarily absorbs the energy of voice.

*Note 2.* Emphasis may be termed *absolute*, when it expresses strong emotion, or an idea which does not imply contrast.\* Of the former we have examples in all sudden and forcible or emphatic exclamations, as in the following: “*Gods!* can a Roman senate long debate which of the two to choose, slavery or death?” Of the latter, (in which from the absence of emotion the force of utterance is of course much more moderate,) we may select the tone used in designating, announcing, or particularizing a subject: “It is my design in this paper to deliver down to posterity a faithful account of the *Italian opera*, and of the grad-

\* “Emphasis is of two kinds, absolute-and relative.” “Absolute emphasis takes place, when the peculiar eminence of the thought is solely—singly considered.” *Knowles.*

This wider view of emphasis, (and it ought, perhaps, to be extended still more,) seems more just than the restricted application of it, as given by Walker.

*See farther on this subject Dr. Porter's Analysis.*

ual progress which it has made upon the English stage."

Emphasis may be called *relative*, when a comparison of things *unequal*, or a contrast indicating a *preference* or *preponderance*, is implied or expressed. Thus, "My voice is still for *wár*." "A countenance more in *sorrow* than in *anger*."

Emphasis may be termed *correspondent* or *antithetic*, when there is a comparison of objects strictly *equal*, or a contrast *not implying preference* or *preponderance*. Thus, "As is the *beginning* so is the *end*." "In the *one* we most admire the *mán*; in the *óther*, the *wòrk*."

Emphasis is called *single*, when a contrast is restricted to two points; as in the following example: "We can do nothing *against* the truth, but *for* the truth."

*Double* and *triple* emphases are merely double and triple *contrasts*. Thus, "Custom is the *plàgue* of *wise* men, and the *ídol* of *fòols*." "A *friend* cannot be *knòwn* in *prospérity*, and an *énemy* cannot be *hidden* in *advèrsity*."

"Emphatic phrase," is the designation of a clause in which there are several *peculiarly significant* or *expressive words*. "There was a time, then, my fellow-citizens, when the Lacedemonians were sovereign masters both by sea and land; while this state had *nót* *ón* *ship*—*no*, *nót*—*ón*—*wàll*." "One of the most eminent mathematicians of the age, has assured me that the greatest pleasure he took in reading Virgil, was in examining Æneas's voyage by the map; as I question not but many a modern compiler of history, would be delighted with *little mòre*—*in that divine áuthor*—than the *bare máticas of fact*!"\*

**RULE.** Pronounce emphatic words with a clear and decided force, sufficient to render them distinctly

\* An unnecessary distinction is sometimes made in books on elocution between the above classes of examples; the former being termed 'emphatic phrases,' the latter instances of 'harmonic inflection.' The difference obviously lies in the inflected emphasis applying in the former case to *words singly*, while, in the latter, it extends to *clauses*. The difference is that which exists between the simple and the compound series.

prominent, and to impart full energy of feeling, peculiar meaning, or marked discrimination.

ERRORS. The prevailing fault, as regards emphasis, is the *omission* or *slighting* of it.

Hence arises a feebleness of expression, or a general monotony, in consequence of which the voice fails in giving those distinctions, or conveying that force of feeling, which are inseparable from a distinct and animated manner.

An omission of emphasis leaves the sense of whole passages obscure; and an error in the application of it, may cause an entire subversion of the meaning intended to be expressed. A sentence read without just emphasis, is an inert mass of sound, like a body destitute of life: the same sentence read with the discrimination and significance of true emphasis, becomes, as it were, a living and active being, exerting its appropriate energies.

The opposite fault is that of *excessive anxiety about emphasis*, and *an unnecessary and formal marking of it, by studied force of expression*.

This obtrusive tone is carefully to be avoided, as savouring of fastidiousness and pedantry, and indicating the presumption that the audience are so dull in intellect as not to appreciate the force of the speaker's language, unless he remind them of it by peculiar and pointed distinctions of voice.

A fault of local usage, prevailing throughout New-England, is that of giving all emphasis with the tone of the circumflex.

This peculiarity was mentioned under the head of inflection, and perhaps sufficiently explained to be clearly understood. It is a tone incompatible with simplicity and dignity of expression, and belongs properly to irony or ridicule,—to the peculiar significance of words and phrases embodying logical or grammatical niceties of distinction,—or to the studied and peculiar emphasis which belongs to the utterance of a word intended to convey a pun. This fault would

be avoided by giving emphasis with simple inflection, instead of the circumflex. See "Errors in Inflection."\*

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#### SUGGESTIONS FOR PRACTICE.

Pupils who fail in force of emphasis, may derive great assistance from an exercise founded on Walker's classification of emphasis, as expressed by the phrases 'unaccented,' 'accented,' and 'emphatic' force. The first of these distinctions applies to the degree of force with which we naturally utter particles and other less significant words in a sentence such as the following: "Exercise and temperance strengthen even an indifferent constitution." The words which in this sentence have only the 'unaccented' force, are "and," "even," "an." The words which possess the second degree of force, or that which is called 'accented,' are "Exercise," "temperance," "strengthen," "constitution." This force they naturally receive as being more significant than the words mentioned above. The highest, or "emphatic" force, belongs to the distinctive word "indifferent," as containing the peculiar meaning of the sentence. These three degrees of force, if expressed to the eye, in type, would be represented thus: *Exercise and temperance strengthen even an INDIFFERENT constitution.*

The exercise founded on these comparative degrees of force, is the following. Let the pupil first be permitted to read a whole sentence with his usual and perhaps monotonous utterance; then let him be required to repeat the sentence, using the second, or accented, degree of force on all words but particles;

\* The Rev. Dr. Porter's work on elocution, excellent as it is in other respects, seems to sanction this tone in a few instances. See *Analysis*, p. 84.

The rising circumflex, however, in the cases alluded to, will be found by an attentive observer to constitute the distinguishing accent of New England,—not only as differing from the prevailing mode of emphasis in England, but from the current style of expression in other parts of the United States, and imparting to the voice a peculiar and habitual turn of overdone emphasis.

and, lastly, repeating the sentence once more, let him add the highest or emphatic force on the word or words to which it belongs. This exercise should be repeated till the learner has acquired not only the power of discrimination as to these degrees of force, but the habit of expressing them fully and correctly. Mechanical as this exercise may seem, it has a peculiar intellectual value in securing the attention and exercising the judgment of young pupils.

An exercise more strictly mental in its character, will be still more useful,—that of requiring of each pupil, previous to his reading a sentence, a statement of the sentiment in his own words. The object of this exercise is to aid in attaining a clear and accurate conception of the meaning,—the true preparation for right emphasis.

The emphasis of *emotion* may, in part, be communicated from the teacher's own reading, or, to still better advantage, by conversing with the pupils on the piece or passage which is read, so as to bring their minds into the right mood of feeling, by an interest in the subject.

The faulty emphasis of circumflex may be removed by the discipline of repeated practice on the examples given under the head of inflection, and by expedients adapted to individual cases. Mutual correction by the pupils, will be very important here, as in all other departments of elocution.

## EXERCISES ON EMPHASIS.

Absolute emphasis in *emotion*:

1. *Wò! wò!* to the riders that trample them down !
2. Oh ! *jòy* for her whene'er in winter  
The winds at night had made a rout,  
And scattered many a lusty splinter,  
And many a rotten bough about !
3. In the deep stillness of the night,  
When weary labour is at rest,  
How *lovelý* is the scene !

4. And when the reapers end the day,  
    Tired with the burning heat of noon,  
They'll come, with spirits light and gay,  
    And *bless* thee,—lovely harvest moon.
5. *On!* on, like a *cloud*, through their beautiful *vales*,  
Ye locusts of tyranny! *blasting* them o'er!
6. Oh! what a tale that dreadful *chillness* told?
7. Hast thou a charm to *stay* the morning star  
In his steep course?
8. *Weep* Albyn! to death and captivity led!

In *designation*:

1. The *vales* are thine:—and when the touch of Spring  
Thrills them, and gives them gladness, in thy light  
They glitter,—  
The *hills* are thine:—they catch thy newest beam,  
And gladden in thy parting,—  
Thine are the *mountains*,—where they purely lift  
Snows that have never wasted, in a sky  
Which hath no stain;—  
The *clouds* are thine: and all their magic hues  
Are pencil'd by thee.

2. But I will not tire my reader's patience by pointing out all the pests of conversation: nor dwell particularly on the *sensible*, who pronounce dogmatically on the most trivial points, and speak in sentences; the *wanderers*, who are always wondering what o'clock it is, or wondering whether it will rain or no, or wondering when the moon changes; the *phraseologists*, who explain a thing by *all that*, or enter into particulars with *this and that and t'other*; and lastly, the *silent* men, who seem afraid of opening their mouths, lest they should catch cold.

*Relative emphasis:*

[Repeat the second and third classes of examples in the Table of Inflections, and the examples of unequal antithesis.]

1. I had rather be a *dòg*, and bay the *mòon*,  
Than *súch* a Roman.
2. Slight are the *oútward* signs of evil thought;  
*Withìn*—*withìn*—'t was *therè* the spirit wrought!
3. Did I, base wretch ! corrupt mankind ?  
The fault's in thy *rapacious* *mìnd*.
4. Is it for *thée* the lark ascends and sings ?  
*Jòy* tunes his voice, joy elevates his wings.  
The bounding steed you pompously bestride,  
Shares with his *lòrd* the pleasure and the pride.  
Is *thíne* alone the seed that strews the plain ?  
The *birds* of *heaven* shall vindicate *thérè* grain.  
*Thíne* the full harvest of the golden year ?  
Part pays, and justly, the deserving *stèer*.
5. It is not the scene of *destrúction* which is before him. It is not the *Tíber*, diminished in his imagination to a paltry stream, flowing amid the ruins of that magnificence which it once adóred. It is not the *triumph* of *superstition* over the *wreck* of human *grèatness*, and its triumphs erected on the very *spòt* where the first honours of *humánity* have been gained. It is ancient *Ròme* which fills his imagination. It is the country of *Càesar*, and *Cícero*, and *Virgil*, which is before him. It is the *mistress* of the *world* which he sees, and who seems to him to rise again from her tomb, to give laws to the universe.

*Correspondent and antithetic emphasis :*

[Read the examples and exercises given under the corresponding head, in the lesson on Inflections.]

1. I have always preferred *cheérfulness* to *mìrth*. The *latter* I consider as an *áct*, the *fòrmér* as a *hàbit* of the mind. *Mirth* is *shòrt* and *tránsient*, *chéerfulness* *fixed* and *pèrmanent*. *Mirth* is like a flash of *lightning*, that breaks through a gloom of clouds, and glitters for a *mòment*; *chéerfulness* keeps up a kind of *daylight* in the mind, and fills it with a *stèady* and *perpéttual* *serènity*.

2. The very actions which they have only *réad* I

have *partly seen*, and *partly myself achieved*. What they know by *reading* I know by *action*. They are pleased to slight *my mean birth*; I despise *their mean characters*. Want of *birth* and *fortune* is the objection against *mé*, want of *personal worth* against *them*.

### *Emphatic phrases:*

1. Upon the *whole*, I will beg leave to tell the House in a *few words* what is *really my opinion*. It is, that the Stamp Act ought to be *repelled*—~~ABSOLUTELY~~—~~TOTALLY~~—and ~~IMMEDIATELY~~.

2. And were I an *American*, as I am an *Englishman*, while a *single foreign troop remained* in my *country*, I would *never lay down my arms*:—~~NEVER~~—~~NEVER~~—~~NEVER~~.

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### P A U S E S.

*General Observations.* Distinct articulation requires slowness of utterance, or that deliberate succession of sounds, which enables the hearer to distinguish them from one another, and thus to make those discriminations in sense, which render what is read or spoken intelligible. Distinctness of speech, however, and clearness of meaning, require still further aid. It is not sufficient that the successive sounds of the voice, in letters and syllables, be kept from running into one another, and blending so as to cause confusion. A due distance must be preserved between those words which are not so closely connected in meaning, as others. The intervals of sound, or cessations of voice, thus produced, are termed pauses. Their effect on the ear, is similar to that of distance between objects in space, to the eye; aiding, by the unembarrassed action of the organ, the formation of clear and distinct conceptions in the mind. They separate, in sound, what we wish to separate in sense; and, they serve, on the other hand, by the length or shortness of their duration, and the comparative interval of sound thus produced, to give us the idea of more or less intimate connexion between the successive parts of thought, as expressed in one or more sentences.

Pauses may be viewed in another light,—as producing the effect of grouping or throwing together those words which are most closely connected in meaning. Pausing has thus a double effect,—that of parting those portions of sound which would cause confusion, if united; and, at the same time, of joining those which would produce an incorrect signification, if separated. The cessation of the voice, therefore, at proper intervals, has the same effect nearly on clauses and sentences with that of articulation on syllables, or of pronunciation on words: it serves to gather up the sounds of the voice into relative portions, and aids in preserving clearness and distinction among them. But what those elementary and organic efforts do for syllables and words,—the minor portions of speech,—pausing does for clauses, sentences, and entire discourses. The great use of pauses is to divide thought into its constituent portions, and to leave the mind opportunity of contemplating each distinctly, so as fully to comprehend and appreciate it, and, at the same time, to perceive its relation to the whole. Appropriate pauses are of vast importance, therefore, to a correct and impressive style of delivery; and without them, indeed, speech cannot be intelligible.

Pausing has, farther, a distinct office to perform in regard to the effect of feeling as conveyed by utterance. Awe and solemnity are expressed by long cessations of the voice; and grief, when it is deep, and at the same time suppressed, requires frequent and long pauses.

The general effect, however, of correct and well-timed pauses, is what most requires attention. The manner of a good reader or speaker is distinguished, in this particular, by clearness, impressiveness, and dignity, arising from the full conception of meaning, and the deliberate and distinct expression of it; while nothing is so indicative of want of attention and of self-command, and nothing is so unhappy in its effect, as haste and confusion.

**DEFINITION.** Pauses are the intervals produced between words, clauses, sentences, and paragraphs, by

those divisions of utterance which correspond to the portions of the sense.\*

*Note.* The frequency with which pauses are to be introduced, cannot be regulated by the grammatical punctuation, which regards the syntactical structure of sentences, rather than the mode of pronouncing them; and which, though it is often coincident with the rhetorical or vocal pauses, is not uniformly so. Thus we have a comma or grammatical stop between the following words in writing: "No, sir"—but none in speaking;—the phrase being pronounced nearly as one word, and producing the same sound to the ear as any word of two syllables, accented on the first. The following example, on the other hand, contains no grammatical stop; yet it requires, in appropriate reading, a long rhetorical pause between the words. "He woke \* \* \* to die."

The *length* of a pause is not dependent on the value of the grammatical stops, as is commonly taught, but on the meaning of what is read or spoken, as emphatic or otherwise, and on the kind of emotion, as naturally slow or rapid in utterance, and as requiring long or short cessations of voice. In equable and calm expression, the pauses are moderate; in energetic language, when didactic or argumentative, the pauses are rendered long by the force of emphasis preceding them; in strong and deep emotion, they run to the extremes of brevity and of length, as the tone of passion happens to be abrupt and rapid, or slow and interrupted, in utterance. We may find, accordingly, the pauses made at the same grammatical stop of very different lengths in the same passage, or even the same sentence, according to the turns of thought and feeling indicated by the language. There may be, in fact, as mentioned before, a long rhetorical pause where no grammatical stop could be used.

Vocal pauses are uniformly the result of emphasis;

\* The extent to which explanation has been sometimes carried, is not owing to any intrinsic difficulty in the subject, but to the desire of attracting attention to the nature and importance of particular branches of elocution, and especially of those in which there is the greatest liability to failure.

every emphatic word having, as it were, an attractive power, by which it clusters round it more or less of the words preceding or following it; and the cessation of the voice which is called a pause, is but a natural and necessary consequence of the organic effort used in uttering such a collection of sounds, embracing, as it always does, one syllable, at least, which demands a great impulse of the organs, and exhausts, in some cases of great energy in language, the supply of breath required for utterance.

This fact regarding the effect of emphasis on pausing, may be traced, though to an extent comparatively moderate, even in the secondary degree of emphasis, or that which Walker has termed accented force. By pronouncing the sentence used as an example of that author's classification of emphasis, it will be found that a pause, distinct and observable, though short, follows every word to which this degree of force belongs, and that each of these words attracts or unites to itself, in pronunciation, the 'unaccented' word or words preceding it:—the same thing would happen with unaccented words following an accented one, but closely connected with it in meaning. "*Exercise and temperance strengthen even an indifferent constitution.*" This sentence, if divided to the eye, in type, as it is divided to the ear by the voice, would run thus: "*Exercise and temperance strengthen even an indifferent constitution;*" or perhaps more strictly thus, "*Exercise and temperance strengthen even an indifferent constitution.*"

Whatever holds true, in this respect, of words possessing accented force, is still more strikingly so, when applied to those which are spoken with emphatic force; as may be observed by making a slight change on the form of the above sentence, so as to introduce the emphatic word where the pause which follows it may become perceptible. Thus, "*Even an indifferent constitution is strengthened by exercise and temperance,*"—expressed to the ear thus: "*Even an indifferent constitution is strengthened by exercise and temperance.*"

This sentence forms so short an example, that it

contains only the minor pauses of discourse,—those which are not expressed at all, in grammatical punctuation. But the application of the principle is still more apparent, when the sentences are long and the clauses numerous, and, consequently, the grammatical stops frequent. That emphasis is the key to pausing, will be fully apparent, by reverting to the preceding example, and observing the great length of pause intervening between the nominative and the verb, in this instance, compared to what takes place in the original form of the sentence.

The meaning and the ear, then, and not the punctuation, are to guide us in pausing,—any farther than the latter happens to coincide with the former. Nor will there be any more difficulty thus occasioned in reading or speaking, than there is in conversation, in which, the idea of attending to pauses by any fixed mechanical rule, would be felt to be absurd. All that needs peculiar attention in reading and speaking, as far as pausing is concerned, is this; that the greater force and slowness of utterance naturally required in these exercises, when performed in public, (implying a large space to be traversed by the voice,) and the more regular—perhaps, more formal—phraseology of written language, demand, even in private reading, longer and more frequent pauses than occur in conversation. Still it is the sense of what is read or spoken, and no arbitrary system of punctuation, that is to guide the voice in this as in all other respects.

**RULE. I.** Make the same pauses in reading a sentence that would be used in expressing the sentiment which it embodies, if given in the same words in conversation; using, however, in declamation, or in public reading, the pause naturally required by the greater energy of utterance.

This general rule may be applied in detail as follows, *in circumstances in which the grammatical stop does not usually occur.\** The pause will of course be

\* These subordinate rules are given,—not because they are deemed indispensably necessary, apart from the general rule of

much longer, if, in any case, an emphatic word is substituted for one possessing only accented force.

1. *A slight pause, sometimes called the ‘rhetorical,’ (to distinguish it from the grammatical pause,) takes place between the principal verb in a sentence, and the word or words which express the subject of the sentence, or form the nominative to the verb,—when the word, if single, conveys an important idea, or when the nominative consists of several words, or is followed by other words dependent on it.*

### *Examples.*

“The day | (\*) has been considered as an image of the year, and a year | as the representation of life. The morning | answers to the spring, and the spring | to childhood and youth; the noon | corresponds to the summer, and the summer | to the strength of manhood. The evening | is an emblem of autumn, and autumn | of declining life. The night | shows the winter, in which all the powers of vegetation are benumbed; and the winter | points out the time when life shall cease.”

“Hatred and anger | are the greatest poison to the mind.”

“Our schemes of thought in childhood | are lost in those of youth.”

2. *A brief phrase occurring between the nominative and the verb, is separated from both by a short pause.*

*Ex.* “All floats on the surface of that river which | with swift current | is running towards a boundless ocean.”

pausing according to the sense, but from their importance to young learners, whose customary habit of rapidity often prevents them from attending to distinct and appropriate pausing, as a part of the expression of sentiment. The particular applications of the general rule, contained in these subordinate ones, may afford useful practice in connexion with that view of pausing which makes it dependent on emphasis; and, by the influence of repetition, may suggest analogies in circumstances in which the reader has not enjoyed the advantage of a previous perusal of the piece which he is to read.

\* The pauses which illustrate the rule are indicated by the above mark.

3. *A phrase occurring between an active verb and the word which it governs, is separated as above.*

*Ex.* "I saw | standing beside me | a form of diviner features and a more benign radiance."

4. *A phrase occurring between one verb and another which it governs in the infinitive mood, is separated from the latter.*

*Ex.* "Whether 'tis nobler in the mind | to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing | end them."—

5. *A short pause takes place where the parts of a sentence might be transposed.*

*Ex.* "The greatest misery is | to be condemned  
by our own hearts."

6. *When an adjective follows its substantive, it is parted from it by a short pause.*

*Ex.* "It was a calculation | accurate to the last degree."

7. *When one substantive is made dependent on another by a preposition, and is followed by other words in close connexion, a short pause takes place before the preposition.*

*Ex.* "I would rather look upon a tree in all its luxuriance and diffusion | of boughs and branches, than when it is cut and trimmed into a mathematical figure."

8. *Relative pronouns, conjunctions, prepositions, and adverbs, and all other parts of speech used for transition or connexion, are preceded by a short pause.*

*Ex.* "Nothing is in vain | that rouses the soul to activity."

"I must be pardoned for this short tribute to the memory of a man | who, while living, would as much detest to receive any thing that wore the appearance of flattery, as I should to offer it."

"Homer's style\* is more simple | and animated; Virgil's\* more elegant | and uniform."

\* In order to avoid confusion, the rhetorical pause is marked, in each instance, in that place only which exemplifies the rule

"The former has, on many occasions, a sublimity | to which the latter never attains."

"We were to drag up oceans of gold | from the bottom of the sea."

"There is nothing which we estimate so fallaciously | as the strength of our own resolutions."

"What ought to be done | while it yet hangs only in speculation, is plain and certain."

"His character requires | that he estimate the happiness of every condition."

9. *A short pause takes place at an ellipsis or omission of words.*

*Ex.* "Homer was the greater genius, Virgil | the better artist."

RULE II. A full and long pause,—several times the usual length of that of a period,—is required between paragraphs, particularly when these contain important divisions of a subject or a discourse, in which case they may be properly prolonged to double their own usual length.

The comparative length of this pause depends on the character of the piece, as grave and serious or familiar and light, and on the length and importance of paragraphs, as principal or subordinate. In general, it should not be shorter than twice the length of the pause usually made at a period.

ERRORS. The common fault in regard to pauses, is that they are made too short for clear and distinct expression.

Feeble utterance and defective emphasis, along with rapid articulation, usually combine to produce this fault in young readers and speakers. For, whatever force of utterance or energy of emphasis, or whatever rate of articulation we accustom ourselves to use, our pauses are always in proportion to it.

Undue brevity in pausing has a like bad effect with too rapid articulation: it produces obscurity and confusion in speech, or imparts sentiment in a manner which is deficient and unimpressive, and prevents the

proper effect both of thought and language. To be fully convinced how much of the clearness, force, and dignity of style, depends on due pauses, we have only to advert for a moment to the effect of rapid reading on a passage of Milton, and observe what an utter subversion of the characteristic sublimity of the author seems to take place. This instance is, no doubt, a strong and peculiar one. But a similar result, though less striking, may be traced in the hurried reading of any piece of composition characterized by force of thought or dignity of expression.

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#### SUGGESTIONS FOR PRACTICE.

When habitual rapidity of voice, and omission of pause, are difficult to correct, the learner may be required *to accompany the teacher's voice* in the practice of sentences. This simultaneous reading, if sufficiently long continued, will probably prove effectual for the cure of habitual faults. A second stage of progress may be entered on, when the learner's improvement will warrant it; and he may be permitted to read *after* the teacher.

Pupils who possess an ear for music, may be taught to observe that there is in reading and speaking a 'time,' as distinct and perceptible, and as important, as in singing, or in performing on any instrument; and that pauses are uniformly measured with reference to this time. The poetry of Milton will furnish, in the sonorous flow of its language, the best matter for exercises in regular pausing, that can be found in any English author. But the selection of passages, must, of course, be adapted to the capacity of the reader.

Exercises in simultaneous reading, embracing entire classes, may be useful in teaching large numbers of pupils; as the necessity of timing the movement of the voice, and regulating the duration of pauses, is in such circumstances fully felt; and, not unfrequently, an individual who has little control over the rate of his own voice, when reading alone, will gain a great power over it, when acting under the impulse of sympathy in simultaneous reading. When this form of

practice is adopted, the length of every pause may be determined by a motion of the teacher.\*

Pieces for practice may be selected as follows: first, for frequent and long pauses, passages from Ossian, or other authors abounding in grand and gloomy description; secondly, for pauses not so frequent or so long as in the preceding style, but still of considerable length,—passages from Thomson's Seasons, or any other descriptive poem to which the capacities of learners may be thought adequate. Declamatory pieces in poetry or in prose, may be taken as the next stage of practice; and didactic discourses, or essays, may succeed to these. In both of these last-mentioned kinds of exercise, however, the selection of matter for practice, will, in the case of young pupils, require much attention, lest, from the thoughts and the language being either unintelligible or uninteresting, the reading may be performed merely as a verbal exercise, and with those uniform and mechanical pauses which form a prominent fault in what is called the 'school-boy' style. Familiar pieces in the narrative and descriptive styles, should form the last stage of practice in this department.

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## TONES AND MODULATION.

*General Observations.* The preceding parts of this work refer chiefly to those modifications of voice which are used in the expression of *thought*, and which are addressed to the *understanding*, rather than the feelings. The chief use of inflections, emphasis,

\* Much time must necessarily be spent in training some pupils to just and discriminating pauses. Carelessness and haste in expression, seem to be natural tendencies of voice, with the young; and early neglect is so prevalent in whatever regards the exercise of speech, that incorrect habit is fully formed, in most instances, long before the learner has become capable of distinguishing between right and wrong, and their necessary consequences, in this department of elocution. It becomes important for the teacher, therefore, to commence and continue his efforts as a *reformer* rather than an instructor, and to devise and adopt many mechanical expedients which would be unnecessary, but for the existence of erroneous habit.

and pauses, is to regulate vocal expression, with reference to meaning in general, or the sense of particular words, clauses, and sentences. But there are other qualities of voice to be considered in the full expression of a sentiment,—those which indicate *feeling* or emotion, rather than intellectual distinctions; and which, though they naturally accompany, with more or less vividness, all our thoughts, yet admit of being considered separately from them, in an analysis or examination of vocal expression. These qualities of voice are comprehended under the name of *tones* and *modulation*; their office is to impart the states of mind corresponding to the emotions of joy, grief, fear, courage, anger, hatred, pity, love, awe, reverence, &c.

In poetical and impassioned language, tones are often the most prominent and the most important qualities of voice; and to give these with propriety, force and vividness, is the chief excellence of good reading or recitation. The language of prose, being generally less imaginative and exciting, does not require the extent and power of tone used in poetry. But as true feeling is, in both cases, the same in kind, though not in degree, and as no sentiment can be uttered naturally without the tone of its appropriate emotion, and no thought, indeed, can arise in the mind without a degree of emotion; a great importance is attached, even in the reading or speaking of prose composition, to those qualities of voice comprehended under the name of tones. Without these, utterance would degenerate into a merely mechanical process of articulation. It is these that give impulse and vitality to thought, and which constitute the chief instruments of eloquence.

**DEFINITION.** Tones are those qualities of voice which express emotions considered singly. Modulation is the variation of voice in successive tones and consecutive passages.

**Note.** Tones may be considered *individually* or singly, as occurring in particular passages, or pervading a whole piece, when the tenor of the language

implies but *one prevalent feeling or emotion*. Thus, we may take, as an example of a single tone, the strain of utterance prevailing in Milton's *L'Allegro*, which is that of gaiety, cheerfulness, and mirth, or that of the same author's *Il Penseroso*, which is in the vein of melancholy, grave musing, and deep contemplation. In either case, the reading or recitation presents to the ear one predominating tone. Compositions, on the other hand, which express a succession of various emotions, call forth a corresponding variety of tones; and the voice may be contemplated in its movements, not only as giving utterance to each of these singly, in an appropriate manner, but as changing itself so as to become adapted to each *in succession*, and thus assuming, at every stage of feeling, a new character. The varied *modulation* so produced would be exemplified in Collins's *Ode on the Passions*, or Dryden's *St. Cecilia's Day*,—in both of which, the number and variety of emotions introduced, cause a perpetual varying of tone in the reading.

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### *Single Tones.*

Every tone may have its chief characteristics classed under the three following heads: *force*, *pitch*, and *rate*.

1st. *Force*,—regarding the *impulse* of sound, and characterizing a tone as *loud*, *faint*, or *moderate* in utterance. 2d. *Pitch*,—regarding the *strain* of voice in which words are uttered as on *high*, *low*, or *middle* notes of the musical scale. 3d. *Rate*,—regarding the utterance or the articulation as *rapid*, *slow*, or *moderate*.

*Forcible and loud tones* belong to the following and similar *forcible* feelings or emotions: *joy*, *courage*, *admiration*, when strongly expressive,—*anger*, *indignation*, *revenge*, *terror*.

*Gentle, soft, or weak tones* characterize *fear*, when not excessive,—*pity*, *love*, *admiration*, in its moderate expression,—*tenderness*, *grief* and *sorrow*, when not excessive,—all of which imply comparative *feebleness* of feeling. *Fear* and *grief*, in excess, become *loud*.

*Low notes*, as naturally coinciding with *deep feeling*, are the appropriate expression of *awe, sublimity, solemnity, reverence, amazement, indignation, anger*, when grave and deep,—*horror*.

*High notes* belong to the extremes of *joy*, and of *grief*; they characterize the tone of *terror*; they prevail, also, in *pathetic* and *tender* expression. They occur, sometimes, in *violent anger* and in *scorn*.

*Slowness* characterizes the tones of *grave* and *sedate* feeling,—*awe, sublimity, solemnity, reverence, pity, admiration*, and *grief*, when *deep* and *subdued*, rather than *violent*.

*Rapidity* marks the tones of *excited* and *agitated* feeling,—*anger, eagerness, hurry, confusion, fear, terror, joy*, and sometimes *grief*, when strongly expressed.

The various tones of the voice, if classed in the form of a regular scheme, or table, by their prominent characteristics of *force, pitch, and rate*, may be arranged thus:

Loud, high, rapid; as *joy, &c.*

Soft, low, slow; as *awe, &c.*

*Strong* emotion inclines to the extremes of tone, in all these qualities. Thus, if we take the tones of *revenge* and of *pity*, as examples of the manner in which the preceding classification is applied to single tones, we shall find the former distinguished by *loud utterance*, a *low pitch*, and a *rapid articulation*; as may be observed in the following passages:

“Revenge! revenge!” Timotheus cries; \* \* \*

“Give the vengeance due

To the valiant crew!”

The tone of *pity*, on the contrary, has a *soft* or *faint utterance*, a *high note*, and a *slow rate*.

“Swung in his careless hand, she sees

(Poor ewe!) a dead, cold weight,

The little one her soft, warm fleece

So fondly cherish'd late.”

*Moderate* emotions, or *tranquil* states of mind, are distinguished by a *moderate force*, the *middle pitch*, and a *moderate rate*; as in the following example:

“When breezes are soft, and skies are fair,  
I steal an hour from study and care,  
And hie me away to the woodland scene,  
Where wanders the stream with waters of green;  
As if the bright fringe of herbs on its brink  
Had given their stain to the wave they drink.”

The same general class of tones, predominates in the reading of common *narration* or *description*, in *prose*.

“Being now resolved to be a poet, I saw every thing with a new purpose; my sphere of attention was suddenly magnified: no kind of knowledge was to be overlooked. I ranged mountains and deserts for images and resemblances, and pictured upon my mind every tree of the forest and flower of the valley. I observed with equal care the crags of the rock, and the pinnacles of the palace. Sometimes I wandered along the mazes of the rivulet, and sometimes watched the changes of the summer clouds.”

The moderate order of tones prevails also in the style of *essays* and *discourses*.

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### Successive Tones.

The tones of the voice are now to be considered as occurring in *succession*, according to the various sentiments introduced in the course of the composition; and producing that frequent and easy *variation of the voice*\* by which it changes in *force*, *pitch*, and *rate*,

\* Tone and “modulation” are usually presented as distinct and separate qualities in the management of the voice. This arrangement is unfavourable to a natural cultivation of vocal expression. It renders modulation more difficult than it really is, by representing it as necessarily a different thing from tone, an attainment which occurs late in the order of acquisition, and as one for which a young learner is not responsible. Variation of tone being thus neglected in the early stages of instruction and practice, a hard, unmeaning, and wearisome monotony, is unavoidably contracted, which it becomes difficult to throw off, when at last felt to be an evil; and is, even then, displaced, for the most part, by forced attempts at a rhetorical variety, as far removed from nature and true taste as the measured sameness of school reading.

accommodating itself to the varying character of the language, giving to every shade of thought and emotion its appropriate utterance, and forming a stream of voice which deepens or expands, retards or accelerates its current, and shifts its course, according to the varying flow of style. The general tone of reading is thus made to resemble that of free and animated conversation on interesting subjects.

The importance of this principle of adaptation of voice, may be perceived by advertiring to the fact, that nothing so impairs the effect of address, as the want of spirit and expression in elocution. No gravity of tone, or intensity of utterance, or precision of enunciation, can atone for the absence of that natural change of voice, by which the ear is enabled to receive and recognise the tones of the various emotions accompanying the train of thought which the speaker is expressing. These, and these only, can indicate his own sense of what he utters, or communicate it by sympathy to his audience. The adaptation of the voice to the expression of sentiment, is not less important, when considered in reference to meaning, as dependent on distinctions strictly intellectual, or not necessarily implying a vivid or varied succession of emotions. The correct and adequate representation of continuous or successive thought, requires its appropriate intonation; as may be observed in those tones of voice which naturally accompany discussion and argument, even in their most moderate forms. The modulation or varying of tone is important, also, as a matter of cultivated taste; it is the appropriate grace of vocal expression. It has a charm founded in the constitution of our nature; it touches the finest and deepest sensibilities of the soul; it constitutes the spirit and eloquence of the human voice, whether regarded as the noblest instrument of music, or the appointed channel of thought and feeling.

The *pitch* of voice which may be referred to most conveniently, as a *standard*, is that of *animated conversation*. The *average force* of voice may be taken as that which is *sufficient for appropriate and intelligible utterance*. The *middle* or common *rate* of artic-

ulation, is that which prevails in *moderate emotion*. Variation, then, is to be understood as any departure from one or all of these, towards either extreme of utterance, whether loud or faint, high or low, fast or slow,—or as a transition or passing from one extreme to another of one or more of these qualities. Strong emotion will require marked, and great, and, sometimes, sudden changes; whilst in moderate emotion, the changes will be slight and gradual.

The variation required in passing from one degree of *force* to another, is termed *modulation*;\* the change from one *note* or pitch to another, *transition*;—from one *movement* to another, as *fast* or *slow*,—*change of rate*.

The following passage from Collins's Ode will afford a good example of variation. In passing from the tone of Melancholy to that of Cheerfulness, it will be observed that the voice changes from a *faint* utterance, *low* note, and *slow* rate, to a strain which is comparatively *forcible*, *high*, and *rapid*.

*Melancholy:*

"Through glades and glooms the mingled measure  
stole,  
Or, o'er some haunted stream, with fond delay,  
Round an holy calm diffusing,  
Love of peace and lonely musing,  
In hollow murmurs died away.

*Cheerfulness:*

But, O ! how altered was its sprightlier tone,  
When Cheerfulness, a nymph of healthiest hue,  
Her bow across her shoulder flung,  
Her buskinis gem'd with morning dew,  
Blew an inspiring air, that dale and thicket  
rung!—  
The hunter's call, to Faun and Dryad known."

The variations which take place in the reading of *prose* depend, of course, on the variety of the style

\* This term, however, is often used, in a wide sense, for variation in general.

and the character of the language. In some pieces abounding in varied emotion and figurative expression, the manner being nearly that of poetry, the tones of voice become assimilated to it by vivid and frequent modulation, sudden and great transitions, and a continually varying rate of utterance. From this extreme of style in composition and in expression, we may descend through various stages, till we come to the ordinary manner of prose, in which we find plain language prevailing, but interspersed occasionally with figurative and descriptive passages, which call for variation of tone, in order to produce a natural and appropriate expression.

The changes which occur in animated narration and description, may be exemplified in the following extract.

1. "As I was once sailing in a fine stout ship across the banks of Newfoundland, one of the heavy fogs that prevail in those parts, rendered it impossible for me to see far ahead, even in the day time; but at night the weather was so thick, that we could not distinguish any object at twice the length of our ship.—2. I kept lights at the mast-head, and a constant watch forward to look out for fishing smacks, which are accustomed to lie at anchor on the banks.—3. The wind was blowing a smacking breeze, and we were going at a great rate through the water.—4. Suddenly the watch gave the alarm of 'a sail ahead!' but it was scarcely uttered, till we were upon her.—5. She was a small schooner at anchor, with her broadside towards us.—6. The crew were all asleep, and had neglected to hoist a light.—7. We struck her just amid-ships.—8. The force, the size, and weight of our vessel, bore her down below the waves; we passed over her, and were hurried on our course.

9. As the crashing wreck was sinking beneath us, I had a glimpse of two or three half-naked wretches, rushing from her cabin; they had just started from their beds to be swallowed shrieking by the waves.—10. I heard their drowning cry mingling with the wind.—11. The blast that bore it to our ears swept us out of all further hearing.—12. I shall never for-

get that cry!—13. It was some time before we could put the ship about, she was under such headway.—14. We returned, as nearly as we could guess, to the place where the smack was anchored.—15. We cruised about for several hours in the dense fog.—16. We fired several guns, and listened if we might hear the halloo of any survivors; but all was silent—we never heard nor saw any thing of them more!"

The principal changes of tone in the appropriate reading of this piece, are the following:—a change of *force* and *rate* occurs on leaving the moderate tone with which a narrative generally commences, and which continues till circumstances of interest are introduced. The moderate commencing tone prevails in the first two sentences of the first paragraph, and is succeeded in the third sentence, "The wind was blowing," &c., by a tone of greater force and quicker rate, but not abruptly introduced. This change arises from the increasing animation and interest of the narrative, and corresponds, in force and vivacity, to the nature of the circumstance mentioned in the sentence.

The next sentence, (4,) "Suddenly the watch gave the alarm," &c., opens with an abrupt and sudden change to the tone of alarm and agitation, which is marked by *rapid*, *forcible*, and *hurried articulation*, and a *higher note* than that of the preceding sentence.

The next change is at the clause "but it was scarcely uttered," &c. The voice drops at once to the *deep* and *slow* tone of awe and horror, but passes, at the close of the sentence, into the hurried tone of terror.

In the next two sentences, (5, and 6,) the strain of ordinary narrative is resumed; the tone resembling that used at the commencement of the piece. The voice *rises*, then, in *pitch*, and returns to the *moderate* degrees of *force* and *rate*.

In the short sentence, (7,) "We struck her," &c., the voice assumes the same tone as at the clause, "till we were upon her;" adding the force of particular and earnest description, which gives great intensity to the tone. The change here, then, is from the *moderate*

qualities of *utterance* to *great force, low pitch, and comparatively quick rate.*

The change in the next sentence, (8,) is chiefly that to a *slower rate*; the voice adapting itself in this way to the dilation of the description. *Great energy* and the *low pitch* still prevail.

At the clause, “we passed over her,” &c., the tone varies to one approaching the common manner of narrative; the circumstance introduced being mentioned as one inevitable and necessary. As the associations of the mind, however, are still those of awe and pity, the utterance is very *slow*, the *pitch* inclines to a *low note*, though higher than before, and the force is moderate. A slight *acceleration*, and *increase of force*, take place at the close, “and were hurried on our course.” This, as well as other changes which have been mentioned, is owing to the natural sympathy of the mind, arising from the interest excited by what is described. Care must always be taken, however, that this moderate and natural influence on the tone of the voice be not displaced by exaggeration and false extremes of expression. The utterance of feeling ever requires the exercise of discriminating judgment and true taste.

The commencing sentence of the second paragraph, (9,) is characterized by a *progressive increase of force, a pitch gradually dropping, and a rate of utterance constantly accelerating till the close.* This change is produced by the succession of circumstances of awe and terror, heightening from point to point, till they reach a climax. The tone of terror mingling with awe, as it becomes more and more intense, grows louder, lower, and more rapid in utterance. This tone is necessarily acquired from the sympathy of the mind with the scene presented to it; unless the reading proceeds from a mere mechanical attention to the words rather than the thoughts of the writer.

The next sentence, (10,) *deepens* the tone produced by the preceding, and, for the *hurried* expression of *terror*, substitutes the *slow* manner of *solemnity*, and its more *moderate* utterance as to *force*.

The tone changes, in the next sentence, (11,) to a

strain approaching that of ordinary narration, and resembling very closely that of the clause, "we passed over her," which occurred near the close of the first paragraph. The utterance is, in all respects, *moderate*, but inclines still to *slowness*.

The short sentence that follows, (12,) repeats the tone of that beginning, "I heard their drowning cry," &c., but with still more *intensity* in all respects; the emotion being that of *horror*, which is expressed by the greatest *depth* and *force* of utterance, uniting with the utmost *slowness*.

The ordinary style of serious narrative—that of *moderate* utterance in all respects—returns at the next sentence, (13,) and continues till the phrase, "but all was silent," in the last sentence, (16,) which takes the *low notes*, *slow* utterance, and *subdued* force of *solemnity*. The concluding clause contains all these qualities *more peculiarly marked*, as the emotion passes from *solemnity* to *awe*. The emphatic manner of the conclusion, however, implies more *energy* of utterance than belongs to the preceding clause.\*

The lively interest of narrative compositions produces more striking and more numerous variations of voice, than are usually required in the style of essays or discourses. But, even in this class of writings, there are frequent and obvious changes of tone, arising from the nature of the thoughts which are expressed, and their connexion and relations in the order in which they are presented to the mind. The following passage may be taken as an example.

1. "Even looking forward to a single day, the spirit may sometimes faint from an anticipation of the duties, the labours, the trials to temper and patience, that may be expected.—2. Now this is unjustly laying the burden of many thousand moments upon one.—3. Let any one resolve always to do right *now*, leaving *then* to do as it can; and if he were to live to

\* The learner will perhaps acquire a more distinct idea of variation by repeating, in the manner described, the whole extract, before proceeding to other points in this lesson.

the age of Methuselah, he would never do wrong.

4. But the common error is to resolve to act right after breakfast, or after dinner, or to-morrow morning, or *next time*; but *now, just now, this once*, we must go on the same as ever.

5. It is easy, for instance, for the most ill-tempered person to resolve that the next time he is provoked he will not let his temper overcome him; but the victory would be to subdue temper on the *present* provocation.—6. If, without taking up the burden of the future, we would always make the *single* effort at the *present* moment; while there would at any one time be very little to do, yet, by this simple process continued, every thing would at last be done.

7. It seems easier to do right to-morrow than to-day, merely because we forget that when to-morrow comes, *then* will be *now*.—8. Thus life passes with many, in resolutions for the future which the present never fulfils.”

The chief modifications of voice in this piece, are as follows. The tone of the first sentence is in the deliberate and distinct manner with which a piece in the didactic style usually commences; the object being generally a clear and correct communication of thought, rather than the expression of emotion; or, at least, the former preponderating in the utterance. In the reading of narrative and descriptive pieces, there is less danger of misapprehension or mistake; and the greater interest naturally attached to these forms of writing, more readily secures the attention. No effort, therefore, is required on the part of the reader, in commencing a piece, to produce the right effect; and the tone, when appropriate, intimates no anxiety for the result. Didactic compositions, on the contrary, being often designed to express distinctions of thought, to enforce truth, or inculcate opinions, naturally require a more attentive and exact style of reading, distinguished more by distinct enunciation, correct emphasis, and appropriate pauses, as the natural characteristics of intellectual expression. The tone of didactic reading, therefore, differs from that of narration or description, in commencing with a

fuller degree of *energy*, and a more regular *slowness* of articulation; as the very first point in a train of thought is of the utmost importance to a clear and correct conception of the whole, and requires a full and distinct expression.

The tone of the second sentence differs from that of the first, in commencing on a *low strain*, and gradually rising towards the close,—a tone arising from the *argumentative* character of the sentence, and its close connexion with the preceding. The same manner of commencing prevails in the third and fourth sentences, and also in the opening of the second paragraph, for the same reason as before. This last sentence being intended as an illustration or example to the preceding, and thrown in somewhat as a parenthesis commonly is,—suspending, for a moment, the train of thought,—it is to be read in the parenthetic manner of *low note*, *diminished force*, and *quicker rate* of utterance.

The second sentence of the second paragraph returns to the general style of thought throughout the piece, and is not so closely connected with antecedent meaning as the sentences which precede it. The tone of voice, therefore, resumes the ordinary strain of didactic expression, as at the commencement of the first sentence. In passing, accordingly, into this sentence, from the preceding, the utterance becomes *higher in pitch*, is *increased in force*, and adopts a *slower rate*.

The third paragraph commences with a sentiment still more general than that expressed in the preceding sentence. The tone of voice will consequently be of the same character as before, but with an additional degree of each quality.

The concluding sentence of the extract forms the conclusion of a train of thought, and is read with the tone of a closing remark—on a *lower strain* of voice, with a *forcible* though somewhat moderate utterance, and a *slow*, deliberate movement. These characteristics in the tone are rendered more distinct, in this instance, by the serious and impressive cast of thought introduced in the sentence.

ERRORS. The common faults, in single tones, are:

1st. A mechanical unmeaning *sameness* of *voice*, which indicates the absence of appropriate feeling, and deprives spoken language of its natural expression, by divesting it of the tones of feeling.

2d. *A want of force and vividness* in tone, though otherwise appropriate,—a fault which renders delivery feeble, uninteresting, and unimpressive.

3d. *An excessive force* of tone, usually attended by a mouthing or a drawling manner,—a style utterly repugnant to correct taste, and subversive of genuine emotion.

4th. *An habitual and personal tone*, which characterizes the individual speaker merely, and is not the appropriate expression of feeling, but rather interferes with and prevents it.

The first two of these faults would be avoided by entering deeply and fully into the sentiment which is expressed in the language of the piece read or spoken. This can be done only by giving to it that earnest and steadfast attention, which is required to produce interest and sympathy in the mind,—the true source of appropriate and natural tones.

The third error arises from the habit of allowing the attention to float on the stream of language, instead of directing it to the thoughts expressed in what is read. The harmonious succession of the words, and not the force or beauty of the ideas, becomes involuntarily the object which occupies the mind; and hence arises a measured and rythmical flow of tone, adapted to clauses and sentences according to their sound, rather than their sense. This fault is usually exemplified in the recitation of poetry, or in the speaking of declamatory pieces in prose, and particularly on ‘exhibition’ occasions, at schools and colleges. This habit of tone would be overcome by directing the attention to the thought as exclusively as possible;—not suffering the mind to linger upon the phraseology, but endeavouring to attune the ear

to a style of utterance flowing from the energy and harmony of thought, rather than of expression.

The fourth class of errors, being as various as the habits of individuals, cannot be specifically described. They are necessarily points of attention between teachers and pupils individually.

Among the errors which may be traced in the tones of the voice, when considered as occurring in succession, is an inflexible *sameness* of voice, varying nothing in pitch, force, or rate;—words and sentences being merely pronounced as so many groups of syllables, and no change of note or of tone indicating any transition of thought or feeling.

Another error lies in an affected and rhetorical manner, which introduces arbitrary changes of tone, without regard to meaning; the voice of the speaker rising and falling, swelling and diminishing at intervals, merely for the sake of variety to the ear.

The bad consequences of these faults are obvious. By monotony in reading, we lose as much nearly as we should in conversation by pronouncing every word exactly in the same key: the voice becomes insipid and childish in its tone; meaning is entirely extracted from it; sense is sacrificed to timidity or awkwardness of habit; and the mental power of utterance is exchanged for a dull and lifeless uniformity or organic exercise,—unworthy of a human being, and resembling rather the reiterated sound of a machine.

Rhetorical affectation, on the other hand, is disgusting in its effect; it obscures or changes meaning by ill-judged and unnecessary variations of voice; it obtrudes the speaker to the exclusion of his subject, and substitutes a ridiculous parade of art for the simple and unstudied eloquence of nature.

**RULE I.** Let every tone have its true and full, but chaste expression,—whether that of energy and loudness, or of pathos and tenderness.

II. Let the tone vary with the sentiment, in successive clauses and sentences.

III. In the tones of energetic delivery let there be no mouthing force or drawling sound.

IV. Guard against false inflections and wrong cadences.

V. Sentences characterized by moderate emotion, but which are nearly related in signification,—whether by direct connexion, as intimated by a conjunction, or in the particularizing, amplifying, or illustrating of one thought by another,—are read with a tone which preserves, at the opening of every new sentence, the lowest note of the cadence of the preceding sentence.

VI. Sentences not connected as above, require a new pitch at the commencement of each, expressive of a new or unconnected thought. This pitch should be more or less high, as the idea embodied in the sentence is more or less distinct from those contained in that which precedes it, or the sentiment is more or less grave in its character, and inclines accordingly to a low tone.\*

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#### SUGGESTIONS FOR PRACTICE.

Instructors commonly consider this branch of elocution as one of late and difficult attainment, or as a finishing accomplishment in this department of education, and accordingly omit it entirely in early instruction. As a consequence of this neglect, juvenile tones in reading are usually so defective, that nothing is more common than to designate a mechanical and inexpressive style of voice as a ‘school-boy’ tone. The origin of faults of this description is not in the difficulty of the thing itself, but in the methods which are adopted in teaching, and the general custom of requiring that

\* The last two rules may be illustrated by referring to the second prose extract given as an illustration of successive tones.

school-boys should read what they either do not fully understand or cannot take an interest in. This last circumstance is, in fact, the great cause of the prevalence of unmeaning and inappropriate tones at school. For let the young be required to read only what is adapted to their capacities and taste; and, if wrong habit has not become previously fixed by wrong exercises, the vivacity of the young mind, and the fresh and pliant tones of the juvenile voice, will give an expression infinitely more true and eloquent than we ever hear from adults.

Early practice in modulation is of the utmost importance, as the foundation of good habit; and this department of elocution, instead of being deferred till late in the course, should be introduced as early as possible, and cultivated with the utmost attention. It is in the very earliest stage of education that the false tone so commonly heard in school, is contracted; and the recent improvement in elementary books, affords at least *a few pieces*, in most, which young readers feel to be natural to their minds, and which they can read with true tones. Lessons of this sort should be repeatedly and carefully read for practice in tones, apart from the other objects of reading, with a view to direct the attention of young learners more clearly and more successfully to this point.

The first object of attention in practising, in this department of elocution, should be to eradicate faulty personal tones, as influenced by habits of utterance, articulation, inflection, emphasis, or cadence. The imitation of incorrect tones may sometimes be necessary, to give the learner a distinct conception of his fault. This may be done by the teacher or by the pupils mutually, as may seem expedient.

The next point is to succeed in producing force and appropriateness in tone and facility in variation. One expedient for this purpose is, by frequent illustrations and repetitions to impress on the pupil's mind the difference between true and false tones of voice,—those of dignified conversation, and those of familiar talk, or of mechanical and monotonous reading. Another means of rectifying errors of this class, is, by interest-

ing conversation and illustrative anecdote to bring the learner's mind into the right mood of emotion, for the full expression of sentiment; and this is peculiarly important when pieces have been previously and repeatedly read, as a matter of routine, till the attention has become dull and the feelings indifferent.

The pupil's own attentive study of the meaning of what he reads, however, is the best security for natural force and variation of tone. Little improvement can be made in intonation, till the learner has acquired the power of abstracting his attention from a mechanical enunciation of the words he is reading, and can fix his mind with such force on the thoughts as to make them his own. He must get rid of the idea of words and phrases, clauses and sentences, and fasten on the mental objects presented to him; so that he may express these as if they rose before him at the moment of utterance. Sameness of tone arises from too exclusive attention to words. In the mechanical and monotonous exercise of adding syllable to syllable, and word to word, the free play of the mind is lost, and its power over the voice consequently diminished. This effect is a very natural result of the usual method of instruction in the elements of reading; and to shake off the habits caused by such influence, is the first step towards improvement.

The teacher may, by his selection of exercises in reading, do much to favour the acquisition of easy and natural tones of voice; if care is only taken that no piece be read which is above the comprehension of young readers, or not adapted to their taste. Monotonous dulness and forced variety of tone, are equally caused by promiscuous and inappropriate reading. Where the mind has not the command of thought and feeling, it will naturally flow into a mechanical attention to words; and in reading or speaking, the tones of the voice, (as they are always a true echo to the actual state of feeling,) will indicate the fact by formal and unmeaning utterance.

In practising on particular passages which are found difficult, the teacher must show the pupil the nature of the tone or of the variation required—by practical illus-

tration; guarding, however, against the pupil's imitating or rather mimicking his teacher's tone, instead of acquiring one of his own; since a natural manner, though tame, is preferable to one which borrows its liveliness from affectation.

A great advantage may be derived from illustrations drawn from the tones of music, when pupils possess a sufficient knowledge of that art;—its terms being more definite and exact than those of elocution.

Exercises in dialogue and in dramatic pieces, if judiciously selected, are of great practical utility, as means of imparting animation and variety of tone.

## EXERCISES.

## SINGLE TONES.

*Force or loudness:*

- Again to the battle, Achaians!

Our hearts bid the tyrants defiance.

\* \* \* we've sworn, by our country's assaulters,  
By the virgins they've dragg'd from our altars,  
By our massacred patriots, our children in chains,  
By our heroes of old, and their blood in our veins,  
That living, we will be victorious,  
Or that dying, our deaths shall be glorious.

A breath of submission we breathe not,

The sword that we've drawn we will sheath not;  
Its scabbard is left where our martyrs are laid,  
And the vengeance of ages has whetted its blade.

Earth may hide—waves ingulph—fire consume us,

But they *shall* not to slavery doom us:—

If they rule, it shall be o'er our ashes and graves;  
But we've smote them already with fire on the waves,  
And new triumphs on land are before us:—  
To the charge! Heaven's banner is o'er us.

- Scots, who have with Wallace bled,

Scots, whom Bruce has often led,

Welcome to your gory bed

Or to victory!

Now's the day and now's the hour;  
 See the front of battle lower,  
 See approach proud Edward's power,  
 Chains and slavery !

Who would be a traitor knave?  
 Who would fill a coward's grave?  
 Who so base as be a slave?  
 Let him turn and flee!

Who for Scotland's king and law  
 Freedom's sword will strongly draw,—  
 Freeman stand or freeman fall?  
 Let him on with me !

By oppression's woes and pains,  
 By your sons in servile chains,—  
 "We will drain our dearest veins  
 But they shall be free."

Lay the proud usurpers low;  
 Tyrants fall in every foe,  
 Liberty's in every blow,—  
 "Let us do—or die."

*Softness or faintness of utterance.*

The heavens are all blue; and the billow's bright  
 verge  
 Is frothily laved by a whispering surge,  
 That heaves incessant a tranquil dirge,  
 To lull the pale forms that sleep below :—  
 Forms that rock as the waters flow.

That bright lake is still as a liquid sky :  
 And when o'er its bosom the swift clouds fly,  
 They pass like thoughts o'er a clear, blue eye.  
 The fringe of thin foam that their sepulchre binds,  
 Is as light as the clouds that are borne by the winds.  
 Soft over its bosom the dim vapours hover  
 In morning's first light: and the snowy-wing'd  
 plover,  
 That skims o'er the deep  
 Where my loved ones sleep,  
 No note of joy on this solitude flings;  
 Nor shakes the mist from its drooping wings.

*Low pitch of utterance:*

1. The curfew tolls,—the knell of parting day,  
The lowing herd winds slowly o'er the lea,  
The ploughman homeward plods his weary way,  
And leaves the world to darkness and to me.  
Now fades the glimmering landscape from the  
sight,  
And all the air a solemn stillness holds,  
Save where the beetle wheels his drony flight,  
And drowsy tinklings lull the distant folds.
2. An everlasting hill was torn  
From its primeval base, and borne,  
In gold and crimson vapours drest,  
To where a people are at rest.—  
Slowly it came in its mountain wrath;  
And the forests vanish'd before its path;  
And the rude cliffs bowed; and the waters fled;  
And the living were buried, while over their head  
They heard the full march of their foe as he sped;—  
And the valley of life was the tomb of the dead,  
The mountain sepulchre of all I lov'd!  
The village sank; and the giant trees  
Lean'd back from the encountering breeze,  
As this tremendous pageant mov'd.  
The mountain forsook his perpetual throne,  
And came down in his pomp: and his path is shown  
In barrenness and ruin;—there  
His ancient mysteries lie bare;  
His rocks in nakedness arise;  
His desolations mock the skies.

*High pitch:*

1. Come forth, O ye children of gladness, come!  
Where the violets lie, may be now your home.  
Ye of the rose lip, and the dew-bright eye,  
And the bounding footstep, to meet me fly!  
With the lyre, and the wreath, and the joyous lay  
Come forth to the sunshine!—I may not stay.
2. Come hither, hither, my little page;  
Why dost thou weep and wail?  
Or dost thou dread the billow's rage,  
Or tremble at the gale?

But dash the tear-drop from thine eye;  
 Our ship is swift and strong:  
 Our fleetest falcon scarce can fly  
 More merrily along.

3. Stay, lady—stay, for mercy's sake,  
 And hear a helpless orphan's tale:  
 Ah! sure my looks must pity wake—  
 'Tis want that makes my cheek so pale!  
 Yet I was once a mother's pride,  
 And my brave father's hope and joy:  
 But in the Nile's proud fight he died—  
 And I am now an orphan boy.

Poor, foolish child; how pleased was I,  
 When news of Nelson's victory came,  
 Along the crowded streets to fly,  
 To see the lighted windows flame!  
 To force me home my mother sought—  
 She could not bear to see my joy!  
 For with my father's life 'twas bought—  
 And made me a poor orphan boy!

*Slow rate of utterance:*

1. Here rests his head, upon the lap of earth,  
 A youth to fortune and to fame unknown;—  
 Fair science frown'd not on his humble birth;  
 And melancholy mark'd him for her own.  
 Large was his bounty and his soul sincere;  
 Heaven did a recompense as largely send;  
 He gave to misery all he had—a tear;  
 He gain'd from heaven—'twas all he wished,—  
 a friend.  
 No further seek his merits to disclose,  
 Or draw his frailties from their dread abode;—  
 There they alike in trembling hope repose,  
 The bosom of his Father and his God.

2. O Thou that rollest above, round as the shield  
 of my fathers! whence are thy beams, O Sun! thy  
 everlasting light? Thou comest forth in thy awful  
 beauty; the stars hide themselves in the sky; the

moon, cold and pale, sinks in the western wave. But thou thyself movest above! Who can be a companion of thy course? The oaks of the mountains fall: the mountains themselves decay with years: the ocean shrinks and grows again: the moon herself is lost in the heavens: but thou art for ever the same, rejoicing in the brightness of thy course. When the world is dark with tempests, when thunder rolls, and lightning flies, thou lookest in thy beauty from the clouds, and laughest at the storm.—But to Ossian thou lookest in vain; for he beholds thy beams no more, whether thy yellow hair floats on the eastern clouds, or thou tremblest at the gates of the west. But thou art, perhaps, like me, for a season; thy years will have an end. Thou shalt sleep in thy clouds, careless of the voice of the morning. Exult then, O Sun! in the strength of thy youth;—Age is dark and unlovely: it is like the glimmering light of the moon, when it shines through broken clouds, and the mist is on the hills; when the blast of the north is on the plain, and the traveller shrinks in the midst of his journey.

*Rapid rate of utterance:*

1. Come, thou nymph! and bring with thee  
Mirth and youthful Jollity;  
Quips and cranks and wanton wiles;  
Nods and becks and wreathed smiles;  
Such as hang on Hebe's cheek,  
And love to live in dimple sleek:  
Sport that wrinkled Care derides,  
And Laughter holding both his sides:  
Come, and trip it as ye go  
On the light fantastic toe;  
And in thy right hand bring with thee  
The mountain nymph, sweet Liberty.
2. But, Oh! how altered was its sprightlier tone,  
When Cheerfulness, a nymph of healthiest hue,  
Her bow across her shoulder flung,  
Her buskins gemm'd with morning dew,  
Blew an inspiring air that dale and thicket rung!  
The hunter's call, to Faun and Dryad known.

The oak-crown'd Sisters, and their chaste-eyed  
Queen,  
Satyrs and sylvan boys, were seen,  
Peeping from forth their alleys green :  
Brown Exercise rejoiced to hear ;  
And Sport leaped up, and seized his beechen spear.

3. And there was mounting in hot haste :—the steed,  
The mustering squadron, and the clattering car,  
Went pouring forward with impetuous speed  
And swiftly forming in the ranks of war ;  
While the deep thunder, peal on peal, afar,  
And near, the beat of the alarming drum,  
Roused up the soldier ere the morning star ;  
While throng the citizens with terror dumb,  
Or whispering with white lips, “The foe !—they  
come—they come.”
4. Forth from the pass in tumult driven,  
Like chaff before the winds of heaven,  
The archery appear :—  
For life, for life their flight they ply,  
While shriek and shout and battle-cry,  
And plaids and bonnets waving high,  
And broadswords flashing to the sky,  
Are maddening in their rear.

*Middle pitch, moderate force and rate :*

1. Beneath a mountain's brow, the most remote  
And inaccessible by shepherds trod,  
In a deep cave, dug by no mortal hand,  
A hermit lived; a melancholy man,  
Who was the wonder of our wandering swains  
Austere and lonely, cruel to himself,  
Did they report him; the cold earth his bed,  
Water his drink, his food the shepherd's alms.  
I went to see him; and my heart was touch'd  
With reverence and with pity. Mild he spake;  
And, entering on discourse, such stories told,  
As made me oft revisit his sad cell,  
For he had been a soldier in his youth;  
And fought in famous battles, when the peers  
Of Europe, by the bold Godfredo led  
Against the usurping infidel, display'd

The blessed cross, and won the Holy Land.  
 Pleas'd with my admiration, and the fire  
 His speech struck from me, the old man would  
     shake  
 His years away, and act his young encounters :  
 Then having showed his wounds, he'd sit him  
     down,  
 And all the live-long day discourse of war.  
 To help my fancy, in the smooth green turf  
 He cut the figures of the marshall'd hosts ;  
 Describ'd the motions, and explain'd the use  
 Of the deep column, and the lengthened line,  
 The square, the crescent, and the phalanx firm ;  
 For all that Saracen or Christian knew  
 Of war's vast art, was to this hermit known.

2. My thoughts, I must confess, are turn'd on peace ;  
 Already have our quarrels fill'd the world  
 With widows and with orphans : Scythia mourns  
 Our guilty wars ; and earth's remotest regions  
 Lie half unpeopled by the feuds of Rome.  
 'T is time to sheath the sword and spare mankind.  
 It is not Cæsar, but the gods, my fathers,  
 The gods declare against us, and repel  
 Our vain attempts. To urge the foe to battle,  
 (Prompted by blind revenge and wild despair,)  
 Were to refuse the awards of Providence,  
 And not to rest in Heaven's determination.  
 Already have we shown our love to Rome ;  
 Now let us show submission to the gods.  
 We took up arms, not to revenge ourselves,  
 But free the commonwealth. When this end fails,  
 Arms have no further use. Our country's cause  
 That drew our swords, now wrests them from our  
     hands,  
 And bids us not delight in Roman blood  
 Unprofitably shed. What men could do,  
 Is done already. Heaven and earth will witness,  
 If Rome must fall, that we are innocent.

3. History is not only a valuable part of knowledge,  
 but opens the door to many other parts of knowledge,  
 and affords materials to most of the sciences. And,

indeed, if we consider the shortness of human life, and our limited knowledge of what passes even in our own time, we must be sensible that we should be for ever children in understanding, were it not for this invention, which extends our experience to all past ages, and to most distant nations, making them contribute as much to our improvement in wisdom as if they had actually lain under our observation. A man acquainted with history, may, in some respect, be said to have lived from the beginning of the world, and to have been making continual additions to his stock of knowledge.

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#### SUCCESSIVE TONES.

##### *Variation :*

[All the preceding examples of single tones, may be used as exercises in successive tones, in the following manner. Let the pupil commence with the first example on Force, and immediately after reading it, pass to the first example of Softness or Faintness; observing carefully and expressing fully the change of tone thus produced. The first example of Middle Pitch, Moderate Force and Rate, may be read next; the change being observed as before. The second example of each quality may then be read in the same manner; next the third, and so on. For further practice the order of the exercises may be inverted; and the examples may all be repeated, in order to facilitate the power of changing the tone with suddenness, and in exact adaptation to any transition of thought or emotion.]

##### *"The Sinking Ship."*

Her giant form,

O'er wrathful surge, through blackening storm,  
Majestically calm, would go,  
Mid the deep darkness, white as snow !

- But gentler now the small waves glide,  
5. Like playful lambs o'er a mountain's side.  
So stately her bearing, so proud her array,  
The main she will traverse for ever and aye.

Many ports will exult at the gleam of her mast !  
 Hush ! hush ! thou vain dreamer ! this hour is  
 her last.

10. Five hundred souls, in one instant of dread  
 Are hurried o'er the deck,  
 And fast the miserable ship  
 Becomes a lifeless wreck.  
 Her keel hath struck on a hidden rock,
15. Her planks are torn asunder,  
 And down come her masts with a reeling shock,  
 And a hideous crash like thunder.  
 Her sails are draggled in the brine,  
 That gladdened late the skies ;
20. And her pendant, that kissed the fair moonshine,  
 Down many a fathom lies.  
 Her beauteous sides, whose rainbow hues  
 Gleamed softly from below,  
 And flung a warm and sunny flush
25. O'er the wreaths of murmuring snow,  
 To the coral rocks are hurrying down,  
 To sleep amid colours as bright as their own.  
 Oh ! many a dream was in the ship,  
 An hour before her death ;
30. And sights of home with sighs disturb'd  
 The sleeper's long-drawn breath.  
 Instead of the murmur of the sea,  
 The sailor heard the humming tree,  
 Alive through all its leaves,
35. The hum of the spreading sycamore  
 That grows before his cottage-door,  
 And the swallow's song in the eaves.  
 His arms enclosed a blooming boy,  
 Who listened with tears of sorrow and joy
40. To the dangers his father had passed ;  
 And his wife,—by turns she wept and smiled,  
 As she looked on the father of her child  
 Returned to her heart at last.  
 —He wakes at the vessel's sudden roll,
45. And the rush of waters is in his soul.  
 Astounded the reeling deck he paces,  
 Mid hurrying forms and ghastly faces ;—  
 The whole ship's crew are there.

- Wailings around and overhead,
59. Brave spirits stupified or dead,  
And madness and despair.  
Now is the ocean's bosom bare,  
Unbroken as the floating air;  
The ship hath melted quite away,
55. Like a struggling dream at break of day.  
No image meets my wandering eye,  
But the new-risen sun and the sunny sky.  
Though the night-shades are gone, yet a vapour  
dull  
Bedims the waves so beautiful;
60. While a low and melancholy moan  
Mourns for the glory that hath flown.

The principal changes of tone, in the reading or reciting of this piece, are the following.—The commencing strain is that of *admiration* caused by *sublimity* and *strength*. The tone therefore is *deep*, and *forcible*, and somewhat *slow*. This tone pervades the first three lines;—its peculiar qualities all increasing in degree till the close of the third.

The first change takes place in passing to the style of *calm and beautiful description*, in the fourth and fifth lines; the tone becoming *soft*, and passing into the *middle* pitch and *moderate* rate.

The tone of *admiration* is resumed in the sixth line, and is strengthened by the addition of that of *exultation*, approaching to that of *vaunting* or *boasting*. The change of voice is to *low* but *loud* and rather *rapid* utterance, increasing gradually in the seventh and eighth lines.

In the ninth line, there is a sudden transition to the language of *solemn rebuke*. The voice passes to a very *low* pitch, *slow* utterance, and *suppressed* force. At the middle of the same line, there is a perceptible change produced by the manner of *solemn and emphatic assertion*; the tone becoming *more energetic* and *more slow*, and falling *still lower*.

The commencing strain of the tenth line, is in the manner of *solemn* and *emphatic description*. The tone accordingly differs from that of the closing part of the preceding line only in *raising* the pitch; the

*force* and *slowness* of utterance remaining nearly as before. At the phrase, "in one instant of dread," there is a sudden change to *rapidity*, from the nature of the event introduced, and to *low* and *forcible* utterance from the same cause; the tone indicating the highest degree of vehement excitement, arising from the abrupt introduction of circumstances of *terror and agitation*. This tone continues throughout the next line, but is greatly *heightened* in all its characteristic qualities, by the emotion of *terror*, caused by the rapid consummation of the catastrophe described.

The tone of the twelfth line, is that of *grief* and *regret*. The voice, therefore, becomes *slow*, rises to a *higher pitch* than before, and is *moderate* in the force of utterance. The manner of *emphatic description* is added to this general tone in the next line; the *pitch* accordingly *falls*, and the *force* is much *increased*.

The fourteenth line introduces *particular and vivid description*, which is gradually heightened in the next three lines. The tone of *agitation* returns to some extent; and the voice *deepens*, and becomes *more and more rapid and forcible*, as it proceeds.

In the eighteenth line, the *pathetic* manner begins to mingle with the description; and the rate of voice becomes *slow*, rises to a *higher* strain, and has its *force* very much *subdued*. The pathetic qualities of the tone *increase* in the next line, and *still more* in the twentieth. The *deeper* tone and still *slower* utterance, but *greater force*, of *regret*, prevail in the twenty-first line.

The *pathetic* tone returns in the twenty-second line, and brings back the voice to a strain rather *higher* in its notes, *gentler* in its force, and *more languid* in its movement. The poetic *beauty* of style in the next three lines, gives occasion for a still *more pathetic* tone, as the description expands.

The twenty-sixth line introduces a circumstance of *awe* in the description; and the voice sinks to a *lower* note, and the utterance acquires *force*. The poetic *beauty* of the description, *blending with the tone of awe* in the next line, produces a *slower* and *gentler* strain of expression.

The manner of *deep grief*, pervades the twenty-eighth line; and the change of voice is to *low* and *slow*, yet *forcible* expression. The same general style characterizes the next three lines.

In the thirty-second line, the language commences a strain of *poetic and beautiful description*, associated with circumstances of *pathos*. *Force* is *repressed* in the tone; the voice rises to the *middle pitch*; and the rate of utterance is still *slow*. This style continues till the close of the thirty-seventh line.

*Joy, mingling with pathos*, is the succeeding class of emotions. The tone *increases* in *force*, and takes a *livelier* and *quicker* utterance. In the thirty-ninth and fortieth lines, however, the tone of *tenderness* predominates;—diminishing the *vivacity*, and consequently *reducing the force*, but *raising the note*, and rendering the movement *more slow*. Through the next three lines, the same tones prevail, but marked still more strikingly by the characteristics of *tenderness*, on the one hand, and *joy* on the other.

The forty-fourth line commences with a sudden and abrupt change to the tone of *terror*,—producing the *deepest notes*, and the *most forcible* and *rapid* utterance combined. The tone of *horror* succeeds in the next line, which is comparatively *slow*, but *deep* and *energetic*. The tone of *amazement* follows, which runs on *higher notes*, and a *quicker rate*, and *rather less forcible* utterance. The *high* and *hurried* tone of *agitation* and *confusion*, pervades the forty-seventh line. The tone becomes somewhat *slower* in the next line, and *falls* a few notes; as the previous *agitation* is displaced, for a moment, by the tone of *sublimity and awe*, arising from the contemplation of the pending catastrophe, as connected with the number of victims.

In the forty-ninth line, the tone changes to that of *deep grief in strong expression*:—the utterance is on *middle notes*, but *loud* and *slow*. In the next line, the tone of *amazement and confusion*, is introduced. The utterance assumes a *quicker rate*, a *more abrupt force*, and a *lower note*. The tone of *utter horror* succeeds, in the next line; and the voice falls to its *lowest notes*, but acquires the *utmost force* with a *rate much slower*.

The language of the piece returns, in the fifty-second line, to the style of *calm description*, but blended with the tone of *awe*, from the nature of the circumstances that have preceded. The voice rises to the *middle pitch* nearly; the degree of force is *slight*; and the rate of utterance is very *slow*. The same general tone pervades the three succeeding lines; becoming somewhat *slower*, *lower*, and *more forcible*, as the description advances to circumstances of *awe*.

The *slow* and *distinct* manner of *solemnity*, prevails in the fifty-sixth and fifty-seventh lines.

The mood of *gloom* and *melancholy* commences in the fifty-eighth line, and runs through the fifty-ninth, but *moderated* by the tone of *beautiful description*. The voice sinks to a *low* and *slow* strain, but sustained by a *moderate force*.

In the sixtieth line, the preceding tone becomes *very deep*, and *peculiarly slow*; the *force diminishing* as the emotions of gloom and melancholy are deepened by those of *awe* and *grief*; the poetic *beauty* of description, however, still *softening*, to some extent, the whole character of the tone, and preventing any approach to harshness or abruptness.\*

To cultivate rightly the powers of expression in young learners, exercises in the above manner of explanatory analysis, should be practised, with the aid of the teacher, on every piece which is read as a lesson on tones. Nor will this prove a difficult task to pupils of the age supposed to have been attained by those who make use of this volume, if the exercise is never attempted on pieces not adapted to the taste and feelings of youth. Generally, however, it would be advisable that the teacher should allow his pupils the benefit of full illustration, by his performing this exercise frequently, in the way of example, before it is made a regular lesson for classes or individuals.

\* The limits prescribed to an elementary book, render it impossible to extend the analysis to further examples. The specimen, however, which has been given, may perhaps be sufficient to suggest the kind of exercise intended.

The great object of such practice is to draw the attention of learners to the various states of mind, or moods of feeling, which produce modulation and other changes of tone; that these mental circumstances may, on any occasion, be readily and distinctly recognised; and that their appropriate tones may be inseparably associated with them. Reading may thus be made a matter of understanding and true feeling, instead of being, as it now too generally is, a matter of mere mechanical routine; and elocution may become what it should be,—an intellectual accomplishment, and not an artificial acquirement.

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## CADENCE.

*General Observations.* The completion of a thought is expressed, not only by the long pause which takes place at the end of a sentence, but, usually, by a falling of the voice, on the closing words, to a lower pitch than that which prevailed in the body of the sentence. This closing descent in the tone, is termed *cadence*. Its use is to prevent the abruptness and irregularity of sound which would be produced by continuing the prevailing pitch to the close of the sentence,—a tone which would have the effect of exciting expectation of farther expression, and would therefore be at variance both with harmony and sense.

The cadence, when appropriately used, produces to the ear the effect of the full formation or completion of sentiment. It is among the chief sources of harmony and variety in speech, and forms a true and chaste ornament in reading. The absence of it, in circumstances where it is required, gives an indefinite and wandering tone to the termination of a sentence; while, on the other hand, a uniform and mechanical use of it, gives to reading that unmeaning, formal, and tedious style, which distinguishes its tones from the natural, animated, and varied expression of the voice in conversation.

**DEFINITION.** Cadence is the closing tone of a sentence.

**Note.** The etymology of this word has led to a false notion which is very current in regard to reading,—that every sentence has a falling close. Hence the common direction, Let the voice fall at a period. This rule would be a just one for the reading of a single sentence which required the downward slide. It is quite the reverse, however, for a sentence which happens to terminate with the rising inflection; as may be perceived by the following example:

“Lady, you utter *maddness* and not *sorrow*.”

Nor will such a rule apply when one sentence is merely introductory to another, or when a negative sentence is followed by an affirmative one. For example: “Your enemies may be formidable by their numbers and their power. But He who is with you is mightier than they.” “True politeness is not a mere compliance with arbitrary custom. It is the expression of a refined benevolence.”

The word *cadence*, as used by the ancient rhetoricians, was applied to the close of a ‘period,’ or sentence embracing a complete sentiment, with all its modifications. But in modern style, a sentence is often completed in the compass of a few words; and the full stop is no security that a whole idea is expressed. The frequency of the period, or full stop, is a matter of taste and custom, and dependent on no uniform rule of thought or of language. Thus, at the time when the Spectator appeared, it was customary to write a succession of single sentences connected by a conjunction, as component parts merely of a long compound sentence, and to point them with a semicolon.\* In

\* “The strange and absurd variety that is so apparent in men’s actions shows plainly they can never proceed immediately from reason; so pure a fountain emits no such troubled waters; they must necessarily arise from the passions, which are to the mind as the winds to a ship, they only can move it, and they too often destroy it; if fair and gentle, they guide it into the harbour; if contrary and furious, they overset it in the waves: in the same manner is the mind assisted or endangered by the passions; reason must then take the place of the pilot, and can never fail of securing her

our own day, the tendency of custom is to use, in such cases, the full stop at each single sentence. But, in all cases, we must seek for a rule less fluctuating than that of fashion or temporary taste, to guide the voice in the expression of sentiment; and this we can find only in the meaning. The appropriate tone of thought and feeling, must be left to decide whether the voice shall fall or rise.

Cadence, then, if we do use the word, should be understood, arbitrarily, to signify the closing tone of a sentence, as expressive of meaning preceding or following.

The unmeaning and mechanical style of reading, which is too generally exemplified at school, and in professional performances, is chiefly characterized by a continually returning fall of voice at the end of every sentence,—so uniform that it might be used as a guide by which to count the exact number of sentences read. A whole paragraph is read as so many detached and independent sentences, forming distinct and unconnected propositions or maxims. Animated, natural, and appropriate reading, on the contrary, avoids this frequent fall, and keeps up that perpetual variety which the changes of sense require. This effect it produces by modifying the close of every sentence, according to its meaning in connexion with the rest. A reader who uses this style, gives every sentence as a dependent part of a connected whole, and thus gives unity and harmony to a train of thought. This effect he attains by disregarding the arbitrary rule for a fall of voice at every period, and seeking his guidance from the sense of what he utters, as he does in his habits of common conversation,—making no difference whatever in the two cases, but what arises, of necessity, from the more regular form of written sentences.

#### RULE I. Every complete and independent sentence

charge, if she be not wanting to herself; the strength of the passions will never be accepted as an excuse for complying with them; they were designed for subjection, and if a man suffers them to get the upper hand, he then betrays the liberty of his own soul.'—*Spectator*, No. 408.

which does not terminate with a modifying clause, has the falling inflection.

*Note.* The note to which the cadence falls, and the space through which it descends, are dependent on the emotion with which the sentiment should be uttered, or on the length and complication of the sentence. In strong emotion, the cadence is often both abrupt and low: thus,

“Let us do, or *die*.”

In gentle emotion, the cadence is gradual and moderate:

“How sweet the moonlight sleeps upon this bank.”

In short sentences, in which emotion does not prevail, the fall is slight. “Human life is the journey of a day.” In long sentences the fall is more obvious, and commences farther from the close. “As we perceive the shadow to have moved along the dial, but did not perceive its moving; and it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist of such minute steps, are only perceptible by the distance.”

**RULE II.** Sentences which terminate with a modifying phrase, and all sentences which qualify or affect, in any way, a preceding sentence, or are introductory to other sentences, close with a tone adapted to the modification or connexion of meaning.

“My sentence is for open war: of wiles  
(More unexpert) I boast not; them let those  
Contrive who need, or when they need: not now.  
For, while they sit contriving, shall the rest,  
Millions that stand in arms, and longing wait  
The signal to ascend, sit lingering here,  
Heaven’s fugitives?”\*

**ERRORS.** The common faults of cadence are, 1st, *delaying the fall of voice* till the last word of the sen-

\* Farther examples may be found in the appropriate exercises on Inflection.

tence, and dropping at once from, perhaps, a uniform and level tone preceding; 2d, *falling very low* in the closing phrase; 3d, *falling at too early a point* in the sentence; 4th, *using a waving tone of voice*, which makes a false emphasis near the close; 5th, *a gradual gliding downward* from the opening of the sentence; 6th, *a gradual diminishing* of the force of the voice, till it becomes nearly inaudible at the close; 7th, *the disagreeable sameness* produced by the repetition of any of these tones throughout a piece.

The various faulty cadences which have been mentioned, including the last, might be expressed thus to the eye.

1st. *The dropping of the voice upon the last word:*

"The sums he has, by arbitrary taxes and unheard of impositions, extorted from the industrious poor, are not to be computed. The most faithful allies of the

commonwealth have been treated as

enemies.

Roman citizens have, like slaves, been put to death with tortures."

This fault might be represented by a sort of diagram, thus:

2d. *A low fall on the closing phrase:*

"The sums he has, by arbitrary taxes and unheard-of impositions, extorted from the industrious poor, are not

to

be

computed.

The most faithful allies of the commonwealth have been treated

as

enemies.

Roman citizens have been put to death  
like  
slaves."

This fault might be represented thus:



3d. *Falling at too early a point in the sentence:*

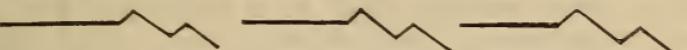
"The sums he has, by arbitrary taxes and un-  
heard of impositions, extorted from the industrious  
poor,  
are not to be computed. The most faithful allies  
of the commonwealth

have been treated as enemies."

Roman citizens have been put to death

like slaves."\*

This cadence is not quite so uniform as either of the preceding, and cannot be so strictly copied to the eye —comparatively, however, it would run thus:



4th. *False emphasis and undulation at the close of a sentence:*

"The sums he has, by arbitrary taxes and unheard of impositions, extorted from the industrious poor, are not to be computed. The most faithful allies of the commonwealth have been treated as enemies. Roman citizens have been put to death like slaves."

This fault might be represented thus:



5th, & 6th. *Diminishing and gradually descending cadence:*

The most faithful allies of the commonwealth

have

been

treated

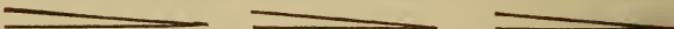
as

enemies.

\* This cadence is always accompanied by the inflection of 'emphatic phrase.'

Roman citizens  
have been  
put  
to  
death  
like  
slaves.

This fault may be represented thus:



The *first* of the faults arises from a habit of reading with a mechanical attention to the words, instead of an intelligent observation of meaning. It is the appropriate tone of children, while the difficulty of reading still remains, to some extent, or when they are reading what they do not understand. The habit of attending solely or chiefly to the words of a sentence, soon becomes fixed as a permanent one, and entails unmeaning and arbitrary tones on the reading even of adults. It is hardly necessary to say that this tone is at variance with all meaning, and that it can be removed only by a close attention to the sense of what is read.

The *second* fault in cadence is contracted usually by reading grave and formal pieces; the solemnity of style in which is unnatural to the tones of youth. The usual standard inadvertently adopted by boys in the reading of such pieces, is that which they too often hear from the pulpit. The effect of this tone is to substitute a heavy and hollow-sounding close, bearing a measured proportion to the preceding parts of a sentence, for the true and varied tone of meaning. This cadence is especially inappropriate in the young, and should be carefully avoided by directing the attention to the nature of the sentiment which is expressed, and adapting the voice to the meaning, and not to a certain routine of mechanical utterance.

The *third* fault, that of beginning to fall too soon, also arises from the mind being in the habit of attending to the language rather than to the thought, and from the wrong impression that there must necessarily

be a fall at the close of every sentence, and, perhaps, too, from a mistake in taste, by which the young reader is led to imagine that there is something pleasing to the ear, in a regular and formal descent of the voice. This tone is unavoidably associated with a pedantic manner, and should be carefully guarded against, by endeavouring to keep the voice in the same strain of expression which would be observed in conversation, when not marked by incorrect or inappropriate tones. The meaning of a sentence, and nothing else, can suggest the true tone.

The *fourth* error in cadence is the tone often heard at the close of sentences, in the speaking of declamatory pieces at school and college exhibitions. It falls upon the ear with a sound resembling the close of an hexameter verse. Like the faults already mentioned, it is characterized by a mechanical and measured flow of voice, depending on the succession of the words, and not on the meaning of the sentence. The speaker is inadvertently carried away by the rhetorical force and rhythm of the language, and thus loses a clear and distinct conception of the sentiment. The tone of energy, instead of falling only on emphatic words, is distributed vaguely over the whole surface of a sentence, and floats off in an undulating and half-musical close. This fault would be avoided by directing the attention to the thoughts rather than to the language of a piece, and by observing the true emphasis of meaning, instead of an arbitrary emphasis of sound.

The *fifth* and *sixth* faults usually occur in the same general tone; the voice commencing every sentence on a comparatively high note, and with a moderate degree of force, but the pitch gradually falling, and the loudness gradually diminishing, in the progress of the sentence, till the tone has nearly died away at the close. These faults originate in the habits contracted in childhood, from the unnatural attempt to read too loud, or in too large a room, and thus to make an effort which the powers of the voice, are, at that early age, incapable of sustaining. The young reader soon gets accustomed to this subsiding tone, as a matter of course in all reading, until it becomes as it were the fixed gait

of his voice, which he involuntarily transfers to later stages of his progress in education, and even to professional efforts in mature years.

This objectionable tone would, like all others, be removed by the habit of attending to the meaning of what is read or spoken, more than to the phraseology. Written sentences differ from those of conversation chiefly in their inversion; the most forcible and expressive phrases being generally placed last in order. This arrangement favours strength of style in composition; but it needs a sustained and regularly increasing force of voice, to give it just utterance. In good reading, accordingly, the tone strengthens progressively in a sentence,—especially if long or complex; whilst in feeble and unimpressive reading, the voice is gradually dwindling where the language requires increasing energy.

The sinking cadence owes its peculiar tone, in part, to the habit of resuming a high pitch at the commencing word of every sentence. This tone prevents the expression of connected meaning; as it makes every sentence a separate object to the ear, and produces something like a sense of weariness in the hearer, by the continual recurrence of its dying note.

This fault arises in part, also, from the mechanical habit of attending to sentences as such, and not to their value, or their connexion in signification. When two sentences are connected in meaning, the latter, if appropriately read, commences on the low note used at the close of the former. The unity of sound thus produced, gives the sentences a unity to the ear. The rising of the voice to a new pitch, at the opening of a new sentence, indicates, by the change of note, a change of meaning, or a transition to a new and different thought.

Take, for example, the following sentences; and let them be read first in such a manner that the clause, “It fills the mind with the largest variety of ideas,” shall run upon the same note precisely with which the word “senses,” in the preceding sentence, was uttered; —using that word for a key-note, as you would the sound of a pitch-pipe. In this reading, the tone of

connexion between the sentences is produced. Again, let the sentences be read with a new or high pitch upon the opening of the second ; and the voice obviously wanders off, as if to express a distinct and unconnected idea.

"Our sight is the most perfect and most delightful of all our senses. It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action without being tired or satiated with its proper enjoyments."

The uniform recurrence, then, of a high pitch at the beginning of every sentence, must have the effect of destroying the natural connexion of thought, and thus of obscuring or changing the sense. It is still a clear conception of meaning, however, on which the learner is to depend as the only guide to appropriate cadence. For the fault of a dwindling cadence would not occur, but for the mechanical change of pitch, which is at variance with meaning.

The fault which is mentioned last in the enumeration of errors, is the necessary result of the frequent repetition or constant recurrence of any one of the preceding faults. It implies, then, all the disadvantages of each singly, aggravated by perpetual reiteration, and thus leading to a sameness of sound, which is not less disagreeable to the ear, than the particular tone considered singly.

This, and all the other faulty habits of cadence, are greatly aggravated in verse. [See Reading of Poetry.]

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#### SUGGESTIONS FOR PRACTICE.

The personal tone of each pupil must regulate the adoption of expedients for the removal of habitual faults in regard to cadence. The chief thing to be impressed on the mind, is the deviation of the voice from the tone of the meaning; since all pupils do not possess a ready ear for the discrimination of sounds considered in relation to music, or even to general good taste. Imitation may sometimes be resorted to, on

the part of the teacher, with good effect; and, under due superintendence, mutual correction by the pupils themselves, may be very serviceable in correcting bad cadence.

The correction of the fault mentioned first, requires a complete renovation of mental habit, and a wakeful, active attention to what is read. Animated and interesting pieces, in familiar style, will afford the best subjects for practice, with a view to the removal of this fault. The same suggestion may be made in reference to the errors numbered second, third, and fourth. Lively and humorous pieces will be most useful, when the object of practice is to do away the diminishing and half-pathetic cadence.

The expedient of practising in company with the teacher, cannot be so freely recommended here as in other departments of elocution; since adults, and especially teachers, are generally prone to a degree of formality in cadence, which, when transferred to the style of the young, has a very unfavourable effect. The utmost care, too, is necessary in selecting pieces for practice; that when didactic and declamatory exercises are prescribed, they may not prove, as they too generally do, a source of irretrievable injury to tone and cadence, from the nature of the sentiments, and the forms of expression, prevailing in the passage which is read or spoken. Unintelligible ideas and formal language are the chief sources of false and unmeaning cadence, as well as of most other defects in reading and declamation.

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## READING OF POETRY.

*General Observations.* The reading of poetry differs from that of prose, chiefly in the following circumstances. Poetry, being the expression of imaginative states of mind, produces a much greater force, variety, and vividness of thought and feeling, than usually occur in prose, which is the language of sentiment in its ordinary form. The qualities of voice required by

the former, correspond to its peculiar traits of emotion, which are distinguished by great intensity; running sometimes to the extremes of tone, and often varying from one strain to another. Prose generally preserves a more moderate expression, and a more equable movement of voice, as coinciding with the plainer qualities of thought and language. The rhythmical flow of voice, produced by versification, combining, with the sense of poetic beauty of conception, naturally creates a musical or melodious strain of utterance, in the reading of poetry, which must be avoided in prose, as inconsistent with the practical style of sentiment and expression, and the irregular succession of sounds, which appropriately belong to this form of writing.

The chief requisites, then, for the appropriate reading of poetry, are a clear and distinct conception of the thoughts expressed in the passage which is read, a full and natural sympathy with the emotions which combine with these thoughts, and a discriminating ear for the melody and harmony of verse. The states of mind which produce vividness and variety of tone, have been already adverted to; and some of the most striking instances of their occurrence have been pointed out, in the examples and explanations of the lesson on tones. It is to the effect of the *rhythm* of verse, therefore, that the present lesson is intended to direct the learner's attention.

**DEFINITION.** The chief affections or modifications of voice, arising from the utterance of verse, may be arranged in the manner observed in the lesson on tones, and classed under the heads of *force*, *pitch*, and *rate*. To these qualities we must add that of *metre*, or *prosodial time*, which gives character to rhythm, and to which 'rate' is, in fact, but subordinate.—Time, though it exists in the reading or speaking of prose, is not so distinctly perceptible in this form of utterance as in that of verse. This quality of vocal expression is that which keeps in just proportion the

length of every sound, the rate of the succession of sounds, and the duration of pauses, whether arising from meaning or merely from versification.

The effect of *time* on a passage which expresses an emotion requiring a *slow* utterance, would be, (as in the following example of *solemnity* and *reverence*,) to *prolong* every *single sound*, to render the *succession of sounds slow*, to make the pauses *long* which arise from the *sentiment*, and those which belong to the *verse*, perceptible and *distinct*:

“These are thy glorious works, Parent of good,  
Almighty! thine this universal frame,  
Thus wondrous fair! thyself how wondrous then;  
Unspeakable! who sitt’st above these heavens,  
To us invisible, or dimly seen  
In these thy lowest works.”

A *gay and lively* strain of poetry, if correctly timed, would be distinguished, (as, for example, the lines from Milton’s L’Allegro, page 157,) by *brevity in single sounds*, *rapid succession of sounds*, and *short pauses*, both as regards the meaning and the verse.

The proportion of sound, of its succession, and of its intervals. (as regulated by the *metre*, or *measure*, of *time*,) is, in both these instances,—and not less in all other cases,—a main circumstance in the true poetic character of the utterance, and a point without which the language must deviate into the manner of prose. *Time*, indeed, is as essential to *poetry* as to *music*.

The modifications of tone arising from the influence of poetry, are chiefly the following:

1st. *Rate.* Poetry being, as far as the ear is concerned, a rhythmical succession of sounds, it becomes necessary, in point of fact, as well as agreeable to the ear, that every sound should be dwelt upon long enough to give a full impression of its true quantity or length. The reading of poetry, therefore, is distinguished from that of prose, by a comparative *prolongation* or indulgence of every sound.

The tones of prose reading, not being affected by any accommodation to melody or harmony of sound, but solely by the plain and direct conveyance of meaning, the voice inclines to brevity. Poetry implies, in all its expression, a reference to pleasure; and the ear is to be gratified by sound, while the mind is receiving ideas. A slightly prolonged articulation, therefore, becomes necessary in the reading of verse, to afford due scope to the beauty of sound: it constitutes the natural expression, also, of the gratification derived, through the ear, from the pleasing form in which objects are offered to the attention; since the sense tends to dwell on what gives delight to the mind. Rapidity and brevity in utterance, accordingly, destroy the effect of poetry to the ear.

The length of *single* sounds occasions, of necessity, a slow *succession* of them. The general style of utterance in poetic reading, therefore, is *slower* than that of prose.

The preceding explanations may be applied to the following stanza.\*

"All hail! thou lovely queen of night,  
Bright empress of the starry sky!  
The meekness of thy silvery light  
Beams gladness on the gazer's eye,  
While from thy peerless throne on high  
Thou shinest bright as cloudless noon,  
And bidd'st the clouds of darkness fly  
Before thy glory,—harvest moon!"

2d. *Force.* The general effect of verse on the force of the voice, is to *diminish* it slightly, as compared with the same quality of utterance in prose. This result is produced chiefly by softening the *abruptness* of force,—partly through the *prolongation* of

\* The prolongation of sound mentioned above is a quality which has been described as *comparative* merely. It must be confined to a very moderate degree.

sound already mentioned, and partly through a slight yet-perceptible *swelling* of every sound, especially long vowels,—somewhat in the manner of singing, though only a distant approach to it.

The *rhythm* of verse identifies it so far with *music*: the ‘swell’ is inseparable from musical utterance; and the reading of poetry consequently partakes of it. The slight swell of voice in verse differs, however, from that of music, in not being so regular in its formation. The swell of music is a gradual increase of force, from the beginning to the middle of a note,—from which point it diminishes as regularly and gradually as it increased in approaching it. An exact copy of this style of utterance, even in a rapid delivery,—in which it would be comparatively obscured by the quick succession of sounds,—cannot be transferred, even to prose, without creating the fault of a mouthing tone. The swell of verse differs from that of music, not only in being very slight, or barely perceptible, but in attaining its utmost force at a point comparatively near to its commencement, and thence decreasing, in a manner which leaves the diminishing of the force much more apparent to the ear, than the increasing of it when approaching to its utmost degree.

This slight swell of voice is a natural and indispensable characteristic of poetic tone, without which the utterance becomes hard and prosaic. A slow and careful reading of the first line, and especially of the first two words, of the stanzas already quoted, will exemplify this modification of voice.

3d. *Pitch*. The effect of poetry on the pitch of the voice, is usually, in consequence of the more vivid emotion by which it is characterized, to carry the voice to a *higher or lower note* than in prose, according to the nature of the emotion expressed, as grave and deep-toned, or inclining to a high strain of utterance.

*Prosodial Pauses.* The general office of ‘time,’ in

regulating the movement of the voice, has been already mentioned. Its peculiar effect on the reading of verse depends much on two *pauses*, one essential to all forms of metre, and the other chiefly to those which run to comparative length in single lines, as heroic and blank verse, and, sometimes, anapæstic measure. These pauses are termed *final* and *cæsural*. The former takes place at the *end* of every line where it would not destroy the natural connexion of sense; and the latter, at or near the *middle* of a line.

The final pauses in the following stanza, coincide, at the close of the first two lines, with the sense and the punctuation. But at the close of the third, the final pause must be omitted as inappropriate and unmeaning.

“On Linden, when the sun was low,  
All bloodless lay the untrodden snow,  
And dark as winter was the flow  
Of Iser rolling rapidly.”

*Note.* The *final* pause very often coincides with the *rhetorical* pause, which was mentioned and exemplified in the lesson on pauses. If this coincidence does not exist, and no grammatical stop occurs, *no pause should be observed in the reading*.

The *cæsural* pause, in heroic and blank verse, occurs commonly at the end of the fourth syllable, but changes its place occasionally, to produce a more agreeable and varied harmony.

“Not half so swift\* | the trembling doves can fly,  
When the fierce eagle | cleaves the liquid sky ;  
Not half so swiftly | the fierce eagle moves,  
When through the clouds | he drives the trembling  
doves.”

“Now came still evening on, | and twilight gray  
Had† | in her sober livery | all things clad ;

\* This mark denotes the *cæsural* pause.

† Some verses are divided by a double *cæsural* pause of shorter duration than that of the common *cæsura*.

Silence accompanied ; | for beast and bird,  
They\* | to their grassy couch, | these\* | to their  
nests

Were slunk, | all but the wakeful nightingale :  
She all night long | her amorous descant sung ;  
Silence was pleased : | now glowed the firmament  
With living sapphires ; | Hesperus that led

†The starry host, | rode brightest, | till the moon,  
Rising in clouded majesty, | at length  
Apparent queen | unveiled her peerless light,  
And o'er the dark | her silver mantle threw."

The cœsural pause in *anapaestic* verse, falls appropriately near the middle of the line. But harmony and variety require not unfrequently a deviation from this rule.

" Tis night ; | and the landscape is lovely no more :  
I mourn ; | but, ye woodlands, I mourn not for you ;  
For morn is approaching, | your charms to restore,  
Perfum'd with fresh fragrance | and glittering  
with dew."

" My banks | they are furnished with bees,  
Whose murmur | invites me to sleep ;  
My grottoes | are shaded with trees,  
And my hills | are white over with sheep."

*Note 1.* The *cœsural* pause is to be observed only when it coincides with the *rhetorical* pause ; and the latter may sometimes produce a double pause or *demi-cœsura* ; thus,

" The look | that spoke gladness and welcome | was  
gone,  
The blaze | that shone bright in the hall | was no  
more ;

A stranger was there, | with a bosom of stone :  
And cold was his look, | as I enter'd the door."

2d. This pause is comparatively *slight*, and is sometimes entirely *omitted* in the *shorter* forms of verse.

\* This pause is sometimes termed *demi-cœsural*, as it has but half the length of that which occurs at the *cœsura*.

† See note on preceding page.

“ Remote from cities | liv’d a swain  
 Unvex’d with all the cares of gain ;  
 His head | was silver’d o’er with age,  
 And long experience | made him sage.”

“ Or, if it be thy will and pleasure,  
 Direct my plough | to find a treasure ! ”

*Metre.*

*Metre* is the *measure*, or ‘time’ of rhythm, arising from the arrangement of *successive sounds*, in ‘numbers’ or groups, corresponding to or contrasted with each other in *length* or *shortness*, *force* or *weakness*,—denominated *metrical feet*, and constituting prosodial ‘time.’

These correspondences and contrasts in sound, produce to the ear a degree of that effect which belongs, in its full expression, to the ‘beat’ in music. The value of metre may be made to appear in a very striking light, by reading a passage of poetry, without regard to its rhythm, and in the manner of prose. We may take for example the opening of *Paradise Lost*, and arrange it to the eye as prose, in the following manner: “Of man’s first disobedience; and the fruit of that forbidden tree, whose mortal taste brought death into the world, and all our wo, with loss of Eden, till one greater man restore us, and regain the blissful seat, sing, heavenly muse.” This passage, if read with a due attention to rhythm, will produce a very different effect to the ear, and become at once invested with a sonorous harmony of utterance.

“ Of man’s first disobedience ; and the fruit  
 Of that forbidden tree, whose mortal taste  
 Brought death into the world, and all our wo,  
 With loss of Eden, till one greater man  
 Restore us, and regain the blissful seat,  
 Sing, heavenly muse ! ”

The groups or portions of sound into which rhythm divides itself, are, in the language of prosody, called *feet*: of these, the following are the principal that occur in English verse; the *iambus*, consisting of two

syllables; the first either short, or unaccented, or both, and the second either long, or accented, or both, as “*ādōre*,” “*fōrgōt\** :”—the *trochee*, which is exactly the iambus inverted, as “*fatāl*,” “*ērrōr:*”—the *pyrrhic*, which consists of two short syllables, as the first two words in the phrase “*in ā recess:*”—the *spondee*, which consists of two long syllables, as “*lōw-brōw'd:*”—the *anapæst*, consisting of three syllables, the first two short, and the third long, as “*cōm-plaīsant*.”

The prevalence of any one of these feet, gives rise to the classification of verse as *iambic*, *trochaic*, or *anapætic*; each requiring an appropriate but *chaste* rhythm in the utterance. The *spondee* and *pyrrhic* occur only as occasional feet, thrown in for variety in particular verses; thus,

“Shē āll night long her amorous descant sung;”—

“Twās frōm philosōphȳ man learn'd to tame  
The soil.”—

*Note.* The *trochee* and the *anapæst*, though they usually form distinct species of verse, are occasionally introduced, like the *pyrrhic* and the *spondee*, for variety of rhythm; thus,

“Lō! frōm the echoīng āxe and thundēring flāme  
Pōisōn and plague, and yelling rage are fled.”

*Iambic* verse has the following among other subdivisions: *heroic*—or the rhyming couplet, (two lines,) of five iambic feet, or ten syllables in each line. This kind of verse occurs in *heroic poems*,—(the narrative of *heroic actions* or enterprises;) but it is also used in lofty or grave subjects, generally. A stanza is sometimes formed of four heroic couplets, or eight lines rhyming in successive or alternate pairs, and an *Alexandrine* verse,—a line of six iambic feet, or twelve syllables. See examples of this stanza in the ‘Suggestions’ for practice on this lesson,—under the heads of ‘moderate’ and ‘lively’ utterance.

*Blank* verse differs from *heroic* metre in consisting

\* These marks are used to distinguish long and short syllables, and they are transferred arbitrarily to those which are unaccented & accented

of single lines, and being entirely destitute of rhyme—hence its epithet of ‘*blank*:’ This species of verse is restricted to the highest order of subjects. Examples of heroic and blank verse were given in the application of the cæsural pause.

*Verses*, or lines, are arranged in *stanzas*, or successive portions, according to *rhyme*,—the correspondence of the sound of syllables to each other; and hence the further subdivision of iambic verse, as classed in *couplets* or *distichs*. Thus, are formed heroic verse, and the couplet of four iambuses, or eight syllables in each line, (called therefore *octosyllabic*), of which the following is an example:

“The way was long, the wind was cold,  
The minstrel was infirm and old ;  
His wither’d cheek and tresses gray  
Seem’d to have known a better day.  
The harp, his sole remaining joy,  
Was carried by an orphan boy.”

A very common form of iambic verse, is the *quatrain* or stanza of four lines, in which the rhyme occurs on alternate lines, according to their correspondence in the number of their syllables; the first and third lines containing eight syllables, or four iambic feet; and the second and fourth, six syllables, or three feet; as in the following example :

“The boy stood on the burning deck  
Whence all but him had fled ;  
The flame that lit the battle’s wreck,  
Shone round him, o’er the dead ;  
Yet beautiful and bright he stood,  
As born to rule the storm,  
A creature of heroic blood,  
A proud though childlike form.”

A less common form of the iambic stanza is that in which no verse contains more than *three iambic feet or their equivalents*. This species of stanza belongs to pieces of great force and animation.

“It was the wild midnight :  
A storm was on the sky :

The lightning gave its light,  
And the thunder echoed by.—

“The torrent swept the glen,  
The ocean lash'd the shore;  
Then rose the Spartan men  
To make their bed in gore.”

*Trochaic* verse occurs more rarely in separate compositions, being usually interspersed with iambic measure, for variety of rhythm. It is exemplified in Milton's L'Allegro.

“Straight mine eye hath caught new pleasures,  
While the landscape round it measures;  
Russet lawns and fallows gray,  
Where the nibbling flocks do stray,  
Meadows trim with daisies pied,  
Shallow brooks and rivers wide.”\*

*Anapæstic* measure is found chiefly in the following forms:—the *longer*, containing *four* feet; and the *shorter*, containing *three*.

Of the former, the following stanzas are examples:

†“The evening was glorious; and light through the trees,  
Play the sunshine and rain-drops, the birds and the breeze;  
\*The landscape, outstretching in loveliness, lay  
On the lap of the year, in the beauty of May.  
“For the Queen of the Spring, as she pass'd down the vale,  
Left her robe on the trees, and her breath on the gale;  
And the smile of her promise gave joy to the hours,  
And flush in her footsteps sprang herbage and flowers.”

The shorter anapæstic stanza is exemplified in the following extract.

\* Some writers prefer to class this and similar measures under the general head of iambic verse, deficient in one syllable at the beginning of each line. The trochaic scanning, however, is better adapted to reading or recitation.

† The first foot of such verses, is sometimes an iambus.

\*“Ye winds that have made me your sport,  
 \*Convey to this desolate shore  
 Some cordial endearing report  
 Of a land I shall visit no more!  
 My friends, do they now and then send  
 A wish or a thought after me?  
 Oh! tell me I yet have a friend,  
 Though a friend I am never to see.  
 “How fleet is a glance of the mind!  
 Compar’d with the speed of its flight,  
 The tempest itself lags behind,  
 And the swift-wing’d arrows of light.  
 When I think of my own native land,  
 In a moment I seem to be there;  
 But alas! recollection at hand  
 Soon hurries me back to despair.”

The influence of the various kinds of verse on the voice, may be considered as affecting generally the *rate*, or *movement*, and the *time*, of utterance. Thus, *blank verse* is remarkably *slow* and *stately* in the character of its tone; and the timing of the pauses requires attention chiefly to *length*. *Heroic verse* is commonly in the *same prevailing strain*, but not to such an extent as the preceding. The *octo-syllabic metre* is generally more *quick* and *lively* in its movement, and the pauses are comparatively brief. But, under the influence of *slow time*, it gives intensity to grief, and tenderness to the pathetic tone. The *quatrain* or four-line stanza in the common form, (called sometimes *common metre*,) has a comparatively musical arrangement of the lines, and a peculiar character in its cadence,—which admits of its expressing the *extremes of emotion whether grave or gay*. It prevails, accordingly, in *hymns* and in *ballads* alike,—whether the latter are *pathetic* or *humorous*. It derives the former character from the observance of *slow rate*, and the latter from *quick rate*.

*Trochaic* verse has a peculiar energy, from the abruptness of its character;—the foot commencing either with a long or an accented syllable. In *gay pieces*, and with *quick time* in utterance, it produces a

\* See note on preceding page.

*dancing* strain of voice, peculiarly adapted to the expression of *joy*; while in *grave* and *vehement* strains, with *slow time*, it produces the utmost *force* and *severity* of tone. These two extremes are strikingly exemplified in Milton's *L'Allegro* and *Il Penseroso*.

*Anapaestic metre* has a peculiar *fullness* and *sweetness* of melody. *Slow* time accordingly renders it deeply *pathetic*, and *quick* time renders it the most graceful expression of *joy*. This, as well as iambic and trochaic verse, becomes well fitted to express the mood of *calmness* and *tranquillity*, when the *rate* is rendered *moderate*.\*

**ERRORS.** The chief faults which usually occur in the reading of poetry, are the following:

1st. *Too rapid utterance*, by which the effect of verse is lost to the ear; the space of time allowed for the formation of each sound not being sufficient to admit of its completion, and the succession of all so rapid that they tend to obliterate each other, or at least fail of acquiring a just proportion. The general hurry of voice abridges the pauses, and sacrifices every characteristic beauty of the metre.

2d. *A plain and dry articulation*, which, though sufficiently distinct for meaning, withholds the appropriate tone of poetry, and turns every line into prose, by neglecting to accommodate the voice to emotion and to rhythm.

3d. There is also the opposite fault of a *mouthing and chanting tone*, producing the effect of bombast, and of mock solemnity. This error consists in carrying prolongation and swell to excess, and causes the style of reading or reciting to fall consequently into the manner of extravagance and caricature, rather than that of strong emotion.

\* Most of these explanations may be applied by repeating the examples quoted in the preceding part of this lesson.

4th. *A want of true time*, appearing in the disproportion of syllables to each other, and to their place, as component parts of metrical feet,—in the irregular and varying succession of the different parts of a line, as compared with each other,—in the want of correspondence and symmetry in the pauses, whether as compared with each other, or with the average rate of utterance.

Some readers err in all these particulars, and others in several, but most in at least one. The effect of any of these faults is to destroy, as far as it extends, the harmonious flow of verse, and to impair the perception of that harmony in thought, of which poetry is the expression.

5th. A very prevalent source of faults in the reading of poetry, consists in the *mechanical observance of the final and cœsural pauses*, without regard to meaning.

The error in regard to the final pause, would be exemplified thus, in the following instances :

“ Of man’s first disobedience ; and the fruit  
    Of that forbidden tree,” &c.

Which is read thus, “ Of man’s first disobedience  
and the fruit—of that forbidden tree,” &c.

“ Now came still evening on, and twilight gray  
    Had in her sober livery all things clad.”

Read thus, “ Now came still evening on and twilight gray—had in her sober livery,” &c.

“ And dark as winter was the flow  
    Of Iser rolling rapidly.”

Read, “ And dark as winter was the flow—of Iser  
rolling rapidly.”

The error of *cœsural pause* would occur thus :

“ The look that spoke gladness and welcome was  
    gone.”

Read thus, “ The look that spoke gladness—and  
welcome was gone.”

"The blaze that shone bright in the hall was no more."

Read thus, "The blaze that shone bright—in the hall was no more."

"The boy stood on the burning deck."

Read, "The boy stood on—the burning deck."

The ridiculous effects of this error it is unnecessary to describe at length.

6th. *Reading literally and uniformly according to the rhythm*, or the particular metre of a passage or of a stanza, without regard to emphasis.

This error may be considered as arising either from the want of a clear conception of the sense of what is read, or from the overlooking of particular instances in which the poetic license of substituting one foot for another, is indulged, as happens in the following line, in which the spondee is twice substituted for the iambus. The faulty reading is thus :

"Nōw cāme still ēvening on," &c., for

"Nōw cāme still ēvening on," &c.

"Thē bōy stōod ḥn the burning deck," for

"Thē bōy stōod ḥn the burning deck;"

The trochee being substituted for the iambus, as the second foot.

"And dark as wintēr wās thē flōw

    Of Iser rolling rapidly," for

"And dark as wintēr wās thē flōw

    Of Iser rolling rapidly;"

The pyrrhic being substituted for the iambus, as the third foot.

This fault is sometimes carried so far as to change the accent of words ; thus,

"Yēt beāutīfūl' and bright he stood," for

"Yēt beāutīfūl and bright he stood;"

With the pyrrhic instead of the iambus, as the second foot.

Sometimes an improper elision of a syllable or letter, takes piace in the same way :

"No more thus brooding o'er yon heap  
 With áv'rice pâinful vigils keep," for  
 "With ávârice painful vigils keep."

The principle on which the anapæst is to be preserved in the second foot, is this. The verse admits, for variety, the occurrence of a spondee in the same situation; and as the latter contains two long syllables, or four short quantities, the former is nothing more than its strict equivalent in numbers; since it contains exactly the same amount of prosodial quantity.

To the same class of errors belong the following pronunciations: "dang'rous" for *dangerous*, "sev'ral" for *several*, "ev'ry" for *every*, "i'. th' open sky" for *in the open sky*. No attention should be paid to such apostrophes: they belong to a style which is become obsolete.

*Note.* Poetry occasionally employs a more ancient style of language, than would be appropriate in prose. This distinction extends not only to the use of words obsolete in prose, but also to forms of accent which are no longer authorized by good usage. Hence we find in verse such accents as the following: con'tribute, con'template, obdu'rate, &c., requiring a change from present custom in pronunciation. The rule of taste is, in these and similar instances, to follow the verse; as we should do in pronouncing "wind" to rhyme with "find," and "wound" to rhyme with "ground," but not in other circumstances. In neither case, however, ought this principle of accommodation to be carried to extremes, as it would be if obeyed in the following or similar cases:

"Who now *triumphs*, and in the excess of joy."—  
 "Of thrones and mighty seraphim *prostrate*."—

"Last of my race—on battle plain  
 That shout shall ne'er be heard *again!*"  
 "His neighbours tell, and tell you truly,  
 In June, December, and in *July*,  
 'Tis all the same to Harry Gill."

7th. A fault which is peculiar to the reading of the stanza in common metre, and which is familiarly

called ‘sing song,’ arises from the use of a wrong inflection at the end of the second line.

The sense is usually left incomplete, or there is a continuance or connexion of thought, which requires the rising slide, at the close of this line; and when these reasons for this inflection do not exist, the principle of the prevalence of the rising inflection in poetry,—mentioned in the rules on inflection,—would still require it, in most instances. The structure of the common metre stanza, makes this inflection peculiarly important to harmony. The closing syllable of the second line contains the sound which is to be repeated for rhyme at the end of the fourth line; and if the former terminates with the same inflection as the latter, (which it must do if the falling slide is used in the former,) there is a kind of mocking echo, produced by the repetition of the inflection; and this mechanical correspondence is rendered peculiarly striking and disagreeable, by the additional influence of the rhyme, which takes away all possibility of the fault being obscured by any shade of variety in the sound of syllables.

The bad effect of this echoing inflection, is farther heightened, in most instances, by the reader overlooking the fact, that, in the progress of the stanza, more force and depth of sentiment usually become perceptible in the third line; requiring, therefore, a lower pitch at its commencement, than the prevailing strain of the first and second lines. The neglect of an appropriate lowering of the note at this point, leaves the voice to drift out of the stanza on the same note nearly with that of the opening strain. Here is an additional cause of the unhappy effect of the echoing notes, at the close of the stanza, as compared with the end of the second line. To the unnecessary sameness of inflection, and the unavoidable sameness of rhyme, is added a perfect sameness of note in both cases;—all which would be avoided by attending to the proper inflection at the close of the second line, and the true pitch at the beginning of the third. The mocking or echoing cadence would thus be avoided.

The effect of the above fault will be perceived by reading the following stanzas with the falling inflection instead of the rising, at the end of the second line, and keeping the same pitch on the last two lines as on the first two.

“ But not when the death-prayer is said,  
     The life of life departs ;  
     The body in the grave is laid,  
         Its beauty in our hearts.  
     And holy midnight voices sweet  
         Like fragrance fill the room ;  
     And happy ghosts with noiseless feet  
         Come brightening from the tomb.”

**RULE.** Poetry should be read *more slowly than prose*,—with a *moderate prolongation* of vowel and liquid sounds,—with a *slight degree of musical utterance*,—in *exact time*, as prescribed by the emotion expressed in given passages, and by the nature of the verse. *The utterance should indicate the metre*, but should *never render it prominent*; and, in rhyming lines, the rising inflection should generally terminate the first; the falling being carefully avoided, unless when indispensable to force of emotion, or to the completion of sense not connected with subsequent expression.

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#### SUGGESTIONS FOR PRACTICE.

The fault of *rapidity* may be most easily corrected by the pupil reading along with the teacher; the exercise being simultaneously performed. This practice may be continued till the proper rate of utterance is attained in simultaneous reading. The learner may, in his next stage of progress, read after the teacher, till he acquire such a command of his voice that he can read in the slowest style of utterance that any piece may require. This gradation of exercise may be transferred to the practice of whole classes; and stanzas suited to this purpose may be selected and arranged in such a succession as to produce, in one

order, a gradual quickening of voice, and in another, a gradual retarding-of it.

The different rates of utterance which are most frequently required, are the following :

*Slowest* : "The bell strikes one.—We take no note of time,

But from its loss : to give it, then, a tongue,  
Is wise in man. As if an angel spoke  
I feel the solemn sound. If heard aright,  
It is the knell of my departed hours.

Where are they ?—With the years beyond the flood!"

*Slow* : "This is the place, the centre of the grove :  
Here stands the oak, the monarch of the wood.  
How sweet and solemn is this midnight scene !  
The silver moon, unclouded, holds her way  
Through skies where I could count each little star;  
The fanning west wind scarcely stirs the leaves;  
The river rushing o'er its pebbled bed,  
Imposes silence with a stilly sound.—  
In such a place as this, at such an hour,  
(If ancestry can be in aught believed,)  
Descending spirits have conversed with man,  
And told the secrets of the world unknown."

*Moderate* : "But who the melodies of morn can tell ?  
The wild brook babbling down the mountain side;  
The lowing herd ; the sheepfold's simple bell ;  
The pipe of early shepherd dim descried  
In the lone valley ; echoing far and wide  
The clamorous horn along the cliffs above ;  
The hollow murmur of the ocean tide ;  
The hum of bees, and linnet's lay of love,  
And the full choir that wakes the universal grove."

*Lively* : "With merriment and song, and timbrels clear,  
A troop of dames from myrtle bowers advance :  
The little warriors doff the targe and spear,  
And loud enlivening strains provoke the dance.  
They meet, they dart away, they wheel askance  
To right, to left, they thread the flying maze ;

Now bound aloft with vigorous spring, then glance  
 Rapid along: with many-coloured rays  
 Cf tapers, gems, and gold, the echoing forests blaze.”

*Quick*: “ Now, even now, my joys run high,  
 As on the mountain turf I lie;  
 While the wanton zephyr sings,  
 And in the vale perfumes his wings;  
 While the waters murmur deep;  
 While the shepherd charms his sheep;  
 While the birds unbounded fly,  
 And with music fill the sky,  
 Now, even now, my joys run high.”

These exercises may be read backward, as a discipline of the voice in retarding utterance. The examples may then be read singly and taken at random, with a view to aid the learner in carrying a distinct conception of rate in his mind, so as to apply it when occasion requires.

The fault of *prosaic* utterance arises either from the want of a lively conception of the beauty of the objects which poetry presents to the mind, or from a want of ‘ear’ for the effect of poetic numbers.—The former source of error may be done away by conversation between the teacher and the pupil, on the pieces which are read. Such conversation may be led by questions from the teacher, on the nature and character of the objects which are described, or of the events which are related, in the passage which is read as an exercise. Skilful management in this way may prepare the mind of the reader for a full and natural expression of thought by the voice.\*

*The want of ear for poetic tone* requires attention to considerations more mechanical, and will occasion a necessity for frequent, particular, and minute illustration and explanation, on the part of the teacher. The difference between the appropriate tones of poetry

\* A preliminary analysis of this sort may be performed in answer to such questions as the following: “ What are the chief objects, incidents, or sentiments, introduced in this piece, paragraph, or stanza? ” “ What effect have these on the mind, or what feelings do they produce? ” “ What are the tones of voice that express these feelings? ”

and those of prose, must be exemplified; and if the teacher possesses any knowledge of music, it will be found very serviceable, as a source of illustration in this department.\*

The faults of a *swelling and chanting utterance* may be corrected by requiring of the pupil a previous reading of every exercise, in the tone of prose; and, to facilitate this discipline, a certain number of lines may be written off in the prose form, so as to aid the ear through the eye. When the tone of poetry is added, it should, especially at first, go but little beyond that of prose, and thence be gradually, but carefully increased, till it attain the full expression of poetic utterance.

*Errors in time* may be best corrected by a very slow and almost chanting tone, accompanied by a beat marking the time as in music. This exercise must at first be performed in conjunction between the pupil and the teacher; it may afterwards be repeated after the teacher; and, when sufficient progress has been made, it may be performed by the pupil alone.

*The faults of mechanical manner in the final and cœsural pause*, are to be corrected by regarding only the true rhetorical pause, or by observing that of the punctuation, and by adverting to the nature of the pause required by the versification, so as to discriminate the demi-cœsura from the complete cœsura, and the short, double cœsural from the long, single cœsural pause.

*The errors arising from too close an observance of metre*, may be corrected by resorting, at first, to the manner of prose reading; writing off for this purpose, if necessary, a number of lines or stanzas as prose, on which to practise. Something of the prose tone may be retained as long as there is any risk of the tone of verse becoming too perceptible to the ear. The right point at which to stop, in proceeding from the prosaic tone towards that which becomes faulty, if carried to the opposite extreme, is a thing which

\* Much assistance will be derived here from Dr. Rush's Philosophy of the Voice, or from a clear and practical compend by Dr Barber, entitled, A Grammar of Elocution.

depends on the exercise of the living voice, and cannot, therefore, be indicated with exactness in any written explanations on the subject. It may be spoken of, in general, as a middle point between extremes. But, with the aid of an instructor, the learner will not find it difficult to be ascertained.

*The error in the inflection of the common metre stanzas,* is to be rectified by referring to the lesson on inflections and that on tones.

This fault of habit, however, as it is of very general occurrence, in the reading of hymns,—whether in public or in private practice,—is deserving of closer attention and more particular exemplification, than most others.

The following hymn is accordingly marked, to be used as an exercise in this department of elocution. The acute accent at the end of the second line, indicates the appropriate rising inflection, which, in such instances, inclines slightly upward, in the style peculiar to poetry, as distinguished from prose; while the common error, as mentioned on a former page, allows the voice to fall at the end of the second line, with the tone of a cadence,—a fault which destroys the unity of the sentiment, and the connexion of the two main parts of the stanza, besides producing the bad effect of a “sing-song” style at the close, by the unavoidable repetition of the peculiar notes of cadence, when they come to be given in their appropriate place.

The student would do well, here, to turn back, before reading the subjoined example, and reperuse the remarks on the above-mentioned error, which commence at the foot of page 191. Let him then read the stanzas, so as to exemplify the common error, and, afterwards, read them in the manner indicated by the accents. The former reading will be found to have the effect of letting the voice drop at the end of the second line, as it properly does at the close of a sentence. By this tone, the poet’s thought is made to seem complete at the end of the second line; and the third and fourth lines of the stanza are given as a new sentence, disconnected from the preceding; while by keeping the voice up,—with the moderate, suspensive

rising slide, which belongs to the tone of verse, in the expression of a thought partially,—not fully,—completed, the unity of the sentiment, and the connexion of the parts of the stanza, are preserved to the ear, and the monotonous, false, effect of the frequently recurring tone of cadence, is avoided.

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*Exercise in the Reading of Hymns.*

There is a land of pure delight,  
Where saints immortal réign ;  
Eternal day excludes the night,  
And pleasures banish pain.

There everlasting spring abides,  
And never fading flowers :  
Death, like a narrow sea, divides  
This heavenly land from ours.

Sweet fields beyond the swelling flood  
Stand dressed in living gréen ;  
So to the Jews fair Canaan stood,  
While Jordan rolled between.

But timorous mortals start and shrink  
To cross this narrow séa,  
And linger trembling on the brink,  
And fear to launch away.

Oh ! could we make our doubts remove,—  
Those gloomy doubts that rise,—  
And see the Canaan that we love,  
With unclouded eyes,—

Could we but climb where Moses stood,  
And view the landscape ó'er,  
Not Jordan's stream, nor death's cold flood,  
Should fright us from the shore.

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## RUDIMENTS OF GESTURE.

### INTRODUCTORY OBSERVATIONS.

ADDRESS, as a combination of speech and action, directs itself to the mind, through the ear and the eye. Regarded as an art, it consists, accordingly, of two parts,—elocution, or the regulated functions of the voice,—and gesture, or the proper management of the body.

The subject of elocution has been discussed in the preceding pages. Gesture derives its existence from the necessary sympathy of mind and body. It is by no means a mere product of art. A sympathetic action of the outward frame, in correspondence with the activity of the mind, is necessarily exerted in the communication of thought and feeling, and results from a law of man's constitution. The repression of such action may, it is true, become an habitual trait in the character of individuals and of nations; so may the opposite characteristic of redundancy in gesture. Examples of these extremes are furnished in the rigid stillness of body, which is customary in the elocution of Scotland, or of New England, and in the ceaseless movement and gesture of the French.

Education, too, has a powerful influence on delivery. The exclusive application of the understanding, a too passive continuance of attention, or a native sluggishness of habit, indulged, has a tendency to quell or prevent emotion, and to keep back its corporeal indications; while the habitual and unrestrained play of imagination, or of feeling, impels to vivid expression in tone, and to the visible manifestations of attitude and action. Hence the contrasts of manner exhibited in the delivery of the studious and sedentary, or the phlegmatic, and that of the active, the gay, or the imaginative;—both of which usually run to excess, producing the morbid style of lifelessness and inaction, or the puerile manner of mere animal vivacity.

Education, as the great agent in human improvement, aims not at a local, or particular, but an ideal and general excellence in man. Early culture, therefore, should be so directed as to free the mental habits, and their external traces, from the injurious influences of imperfect or erroneous example, and to give the youthful powers that free and generous scope, which their full development requires. The standard of perfection in address should be formed on no views limited merely by the arbitrary customs of a community,—perhaps by the corrupting influence of neglect or perversion, as regards the discipline of imagination and taste. The genuine style of eloquence is that, surely, which gives the strongest, freest, and truest expression to the natural blending of thought and emotion within the human breast;—breaking through all arbitrary restraint, and submitting only to the guidance of reason,—or, rather, listening intuitively to its suggestions.

The common errors of judgment and taste, on this subject, seem to lie in the supposition that thought and feeling may be separated in their expression. Every day furnishes examples of speakers, who, from the coldness of their manner, seem to think that they can succeed in imparting sentiment without emotion,—and of those, whose rhetorical and mechanical warmth appears to aim at eloquence by emotion not founded on thought.

The tendency of deep interest, and of earnest, cordial emphasis, is always to impart impulse to the arm, as well as to the voice. The instruction, therefore, or the example, which inculcates the suppression of gesture, is defective and injurious; as it checks the free action both of body and mind. The unlimited indulgence of fancy, or the ungoverned expression of feeling, on the other hand, leads either to a puerile or merely passionate manner, and loses the influence of intellect, in a false excitement of emotion.

A good address is that which, in the first place, may be briefly characterized by the epithet *manly*. It possesses *force*,—consequently exemption from all forms of weakness;—*freedom*, (a natural consequence

of force,) implying exemption from constraint and embarrassment. These are the first and indispensable rudiments of action. Next in importance, is an *appropriate* or discriminating style,—the result of genius, or of successful discipline,—which adapts itself to different occasions, subjects, and sentiments; varying as circumstances require, and avoiding every impropriety of manner, whether arising from personal habit, or temporary inadvertency and error. Last in order, and as a negative quality, chiefly, may be mentioned *grace*, or those modes of action which obey nature's laws of symmetry and motion, from the intuitive perception of beauty, and the disciplined or natural subjection of the muscular system to the ascendancy of mind and taste.

These elementary principles are all that have been deemed important in the instruction attempted in the following pages. All else, it is thought, may best be left to the mind and manner of the individual,—which, if not perverted or neglected, would, perhaps, render direct instruction, in any case, comparatively unimportant.

The effects of accomplished oratory are to be looked for from no single source: they are the fruits of the whole course of mental culture embraced in education. The end of this manual will have been fully accomplished, if teachers are enabled, by the use of it, to lay, in season, the foundation of habit; so as to preserve the style of their pupils from the prominent faults of uncultivated or perverted taste.\*

\* The rules and principles illustrated in the following pages, are chiefly drawn from that rich and copious volume, Austin's Chironomia,—but modified as experience has suggested, and adapted to the details of practical instruction.

The above work on Gesture, and that of Dr. Rush on the Voice, afford the fullest instruction in Oratory, that has yet been presented in the English, if not in any other language.

## ATTITUDE.

## MOVEMENTS PREPARATORY TO SPEAKING.

Oratory consists of two parts;—one addressing the ear, through the voice; and the other, the eye, by action or gesture. The latter implies a certain *attitude* of body, as essential to it; and hence the necessity of attending, in the first instance, to the attitude or position in which the speaker presents himself to the eye. The characteristics of good attitude are *firmness, freedom, appropriateness, and grace*.

It becomes necessary here to advert to the manner in which young speakers introduce themselves to their audience; the introductory bow being seldom what it should be, a salutation of respect, actually addressed to the assembly, but commonly a very awkward *attempt* at a bow, and one so performed as to cast down the eyes towards the floor of the room, or the feet of the speaker, and to show not his countenance, but *the crown of his head*. A bow, or any other mark of respect, (except prostration,) has no meaning in it, unless the eye of the individual who performs it, is directed to the eyes of those to whom it is addressed.

In figure 1, of the engraved illustrations, the rounding of the shoulders, and the dangling or drooping of the arms, are added to the above fault.

The opposite and somewhat comic effects of the fault of bending the body mechanically, drawing in the elbows, and turning up the face, are represented in figure 2.

'The proper form of the bow, with its moderate curve, is illustrated in figure 3.

'The common faults of the bow and other preparatory movements, are *feebleness, constraint, embarrassment, impropriety, and awkwardness*.\*

\* In most dialogues, and in some very animated pieces of poetry, the commencing bow should be omitted, as unfavourable to the full effect of the dramatic or poetic character of the delivery, which, in some instances, requires abruptness.

## POSITION OF THE FEET.\*

*General Remarks.* It is of the utmost consequence to observe a correct position of the feet, not merely because an incorrect position is ungraceful, but because the easy and natural movement of every part of the body, depends on the feet being properly placed. Awkward and constrained movements of the feet, and rigid, unseemly action, are inseparable from a bad attitude. An easy and graceful position, on the contrary, favours appropriate and becoming movement, and tends to render it habitual.

The following sentiments, quoted from Austin's *Chironomia*, may be serviceable in this place, as introductory to details.

"The gracefulness of motion in the human frame, consists in the facility and security with which it is executed; and the grace of any position consists in the facility with which it can be varied. Hence, in the standing figure, the position is graceful when the weight of the body is principally supported on one leg, while the other is so placed as to be ready to relieve it promptly and without effort." "The foot which sustains the principal weight must be so placed, that a perpendicular line, let fall from the pit of the neck, shall pass through the heel of that foot. Of course, the centre of gravity of the body is, for the time, in that line; whilst the other foot assists merely for the purpose of keeping the body balanced in the position, and of preventing it from tottering." [See Figs. 10th, 11th, 12th, 13th.]

"In the various positions of the feet, care is to be taken that the grace which is aimed at be attended with simplicity. The position of the orator is equally removed from the awkwardness of the rustic, with toes turned in, and knees bent, and from the affectation of the dancing-master, whose position runs to the opposite extreme. The orator is to adopt such posi-

\* Much of the effect of gesture depends on the *attitude* in which it is performed, and from which it seems to spring. Attitude is, in fact, a preliminary to gesture, and as the character of attitude depends chiefly on *the position of the feet*, this last mentioned point becomes the first in order, in practical lessons on gesture.

tions only as consist with manly and simple grace. The toes are to be moderately turned outward, but not to be constrained; the limbs are to be disposed so as to support the body with ease, and to admit of flowing and graceful movement. The sustaining foot is to be planted firmly; the leg braced, but not contracted; the other foot and limb must press lightly, and be held relaxed, so as to be ready for immediate change and action."

"In changing the positions of the feet, the motions are to be made with the utmost simplicity, and free from the parade and sweep of dancing. The speaker must advance, retire, or change, almost imperceptibly; and it is to be particularly observed that changes should not be too frequent. Frequent change gives the idea of anxiety or instability, both of which are unfavourable."

ERRORS. The common faults in the position of the feet, are,

1. *That of resting on both feet equally*, which gives the whole frame a set and rigid attitude. [See Figs. 4 and 5.]

2. *Pointing the toes straight forward*, which, when combined with the preceding fault, forms the climax of awkwardness and squareness of attitude, and, even when unaccompanied by any other error, has the bad effect of exposing the speaker's side, instead of his full front, and consequently assimilating all his movements and gestures to those of attack in fencing. [See Fig. 6.]

3. *Placing the feet too close to one another*, which gives the whole body a feeble and constrained appearance, and destroys the possibility of energy in gesture. [See Fig. 7.]

4. *The placing of the feet too widely distant, and parallel to each other*, which gives the speaker's attitude a careless and slovenly air. [See Fig. 8.]

5. *The placing of the feet at too wide a distance*

*from each other, but with the one in advance of the other.* This is the attitude of assumption, or of a boasting and overbearing manner. It would be appropriate in the swaggering air of Pistol or of Captain Bobadil. It is only through gross inattention that it can be exhibited, as it not unfrequently is, on occasions of public declamation. [See Fig. 9.]

**RULE.** The body should rest so fully on one foot, that the other could be raised, for a moment, *without loss of balance; the toes turned outward; the feet neither more nor less distant than a space equal to the broadest part of the foot;* and the relative position of the feet such, that if two lines were drawn on the floor, under the middle of the sole of each foot, from the toes to the heel, *the lines would intersect each other under the middle of the heel of that foot which is placed behind the other.* [See Figs. 10, 11, 12, 13.]

This general rule is applied in detail as follows. The recitation of poetry, as it gives scope to vivid expression, and sometimes requires actual delineation or personation, is not confined to any one, or even to a few attitudes. The position of the feet, therefore, is various, as accommodated to the different passions or emotions introduced in the piece which is spoken. Declamation, or the delivery of common speeches in prose, does not admit of any degree of representation; the attitude is that of self-possession, and of energetic or persuasive address; and the positions of the feet are limited to the following:

1. *The first position of the right foot*,—at the distance and in the relative situation mentioned before; the right foot is planted firmly, and supports the weight of the body; the left touches the floor but slightly, rising a little at the heel.\* [See Fig. 10.]

\* This position is denominated the *second*, in the Chironomia. But as it is usually the first in the commencement of a speech, the natural order would seem to present it as the first in instruction and exercise.

2. *The second position of the right foot* keeps the same distance and relative situation of the feet as in the first, (except a slight outward inclination of the left heel, for firm and easy support.) The weight of the body, however, is on the left foot, which is, of course, firmly placed; while the right foot rests lightly on the floor, without rising from it. [See Fig. 11.]

3. *The first position of the left foot\** is exactly as the first of the right;—the left taking the place of the right, and the right that of the left. [See Fig. 12.]

4. *The second position of the left* is the same, in all respects, as the second of the right; substituting the left for the right, and the right for the left. [See Fig. 13.]

*Note.*—The observance of these different positions will produce a firm, easy, and graceful attitude, appropriate to earnest and natural delivery. *In complying with rules, however, there should be no anxiety about measured exactness, and no appearance of studied precision.* Force and freedom, and general propriety of manner, are the main points to be aimed at; grace is but a subordinate consideration; and strict accuracy is apt to become but a mechanical excellence.

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#### MOVEMENT OF THE FEET.

*Remarks.* An occasional change of the position of the feet, is a natural and necessary relief to the speaker, in the delivery of a speech or piece of considerable length; it associates, also, in an appropriate and agreeable manner, with the introduction of a

\**Attitude as affected by the advanced foot.* “The ancients restricted their orators to the advance of the left foot. From this rule modern practice deviates entirely. The best speakers, though they occasionally advance the left foot, give the preference to the right, and adhere undeviatingly to the rule, that when the left hand is used in the principal gesture, the left foot must be advanced; and when the principal gesture is made with the right hand, that the right foot should be advanced, unless the use of the retired hand is very brief, and soon to give place to the advanced.”

new train of thought, or a new topic of discourse; and it is the instinctive expression of energy, warmth, and liveliness of manner. Without movement, the speaker's body becomes, as it were, a mass of inanimate matter. Motion, when carried to excess, however, becomes childish in its effect, as it substitutes restlessness for animation.

ERRORS. The principal errors in movement are,

1. *The pointing of the foot straight forward*, and neglecting to turn the toes outward in advancing, by which the speaker's body is partly swung round, so as to expose the side, instead of the full front, and to produce the awkward position and gesture mentioned before, under the 'second error' in position. [See Fig. 6.]

2. *Moving sidelong*, and, perhaps, with *a sliding motion*, instead of stepping freely forward. The whole manner of this change resembles that of a preparatory movement in dancing, but has no natural connexion with speaking.

3. *Advancing with a full walking step*, approaching nearly to *a stride*, and producing the swaggering gait mentioned in speaking of the 'fifth error' in position.

4. *A short, feeble, and shuffling step*, as if the speaker were half resisting, and half yielding to, an external force applied to push him forward.

5. *A set and formal change of position*, rendered very apparent, and wearing the air of *artificial* and *studied manner*.

6. *An ill-timed movement*, not connected with the sense of what is spoken, but made at random.

7. *A motionless and lifeless posture*, throwing a *constrained* and *rigid*, or very *dull aspect* over the speaker's whole manner.

8 *An incessant and restless shifting of the feet*,

and perhaps a perpetual gliding from side to side, which is unavoidably associated with childishness of manner.

RULE. The movement of the feet should always be performed with *the toes turned outward*, (pointing towards the corners of the room, nearly;) and the movement should be *positively advancing or retiring*, and not intermediate, unless in actual dialogue, or when a single speaker personates two, in imaginary dialogue. The step should always be free, and should terminate with a firm planting of the foot, but should never be wide: half a common walking step is sufficient for change in posture; and, in changing position, that foot which follows the other, should be preserved at its usual distance from it; so that, when the step is finished, the feet are still found at their former distance, and not drawn close to each other, as sometimes inadvertently happens in shifting position.

The motion of the feet should be carefully timed, so as to occur at the commencement of the parts or divisions of a speech or discourse, at the introduction of new and distinct thoughts, or in the expression of forcible or lively emotion. The true time of movement is in exact coincidence with emphasis, and falls appropriately on the accented syllable of the emphatic word. The voice and the bodily frame are thus kept in simultaneous action with the mind. Movement, so performed, never obtrudes itself on the attention, but becomes a natural part of the whole delivery. The changes of position should always be made, (except only the retiring movement, at the close of a paragraph, or of a division of the subject,) *during the act of speaking*, and not at the pauses; and even the change of posture which necessarily follows the bow, and opens the delivery of the piece, should not be

made before beginning to speak, but along with the utterance of the commencing clause. All changes made before speaking, or in the intervals of speech, become apparent and formal, and particularly all preparatory motions that seem to adjust or fix the attitude of the speaker, and produce the effect of suspending the attention of the audience. The frequency of movement depends on the spirit of the composition. An animated address, or a declamatory harangue, requires frequent movement. In a grave discourse, on the contrary, the movements are made more seldom. Poetry requires, from its vividness of emotion, many changes of position; prose, from its more equable character, comparatively few.

The changes of attitude, which occur in poetic recitation, are varied according to the kind of emotion expressed: those which generally occur in declamation, or the delivery of speeches, are the *advancing, for the bolder or more earnest parts of an address; and the retiring, for the more calm and deliberate passages.* Pieces that do not commence with the manner of haughtiness or surprise, naturally begin with the first position of the right, as bringing the speaker near to his audience, to facilitate communication, or as expressing most naturally the emotion implied in the language. Pride, disdain, or scorn, and the manner of astonishment or wonder, if they occur in the opening of a speech, would incline more naturally to the second position; as these feelings erect and incline backward the head and the whole frame of the speaker. Of the former style we should have an example in the opening of Mark Antony's funeral oration over the body of Cæsar;

"Friends, Romans, countrymen, lend me your ears;" and of the latter, in the commencing strain of Catiline's speech to the senate, after his sentence:

"Banish'd from Rome! What's banish'd, but set free  
From daily contact with the things I loathe!"

The advancing and the retiring movements, when considered in detail, are merely transitions from one to another of the positions of the feet, exemplified in the plates. They require attention chiefly to one point,—that every movement must be made by a change of the position of the foot which does not support the body. Confusion, in this respect, sometimes costs the speaker a good many unnecessary motions, which are at variance with dignity and freedom of manner, and produce merely a vacillation about the feet, rather than an actual change of place or posture. To prevent such faults, it may be useful to advert to a mechanical view of the changes which take place in advancing or retiring.—1st. *Advancing*: To advance *from the first position of the right foot*,\* nothing is necessary but to pass directly, and without the intervention of any change, into the first of the left. Errors and hesitancy arise from throwing in some intervening movement. To advance *from the first position of the left* is, in like manner, nothing but a simple transition to the first position of the right. The advance *from the second position of the right foot*, is made simply by passing into the first position of the same foot; and so of the corresponding change of the left.—2d. *Retiring*: To retire *from the first position of either foot*, is merely to drop into the second of the same foot. To retire *from the second position of either foot*, seems a more complicated movement; but it is nothing more than to pass directly into the second position of the opposite foot.†

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#### POSITION AND MOVEMENT OF THE LIMBS.

*Remarks.* The general air and expression of the whole body depend much on the position of the legs; as we may observe by advertizing to the feeble limbs of infancy and of old age, the rigid and square attitude of men who follow laborious occupations, or the ar-

\* See engravings, figs. 10. 11. 12. 13.

† These changes should be repeatedly practised by the learner referring at the same time to the plates.

tificial display of limb sometimes acquired at the dancing-school, or exemplified on the stage.

A firm, free, and graceful position of the limbs, is natural to most human beings, till the influence of awkward custom, or of imperfect health, has destroyed or impaired it. Correct and appropriate posture, therefore, becomes an important point in preparatory practice and training, intended to aid the formation of habits of rhetorical delivery.

ERRORS in the position of the legs occur in the following forms:

1. *A rigid and inflexible posture*, entirely at variance with freedom and grace; causing the limbs to resemble supporting posts, rather than parts of the human frame; and interfering with the force, ease, and gracefulness of gesture. This fault is partly caused by the wrong position and movement of the feet, mentioned first among the errors regarding the feet. [See Figs. 4, 5, 7.]

2. *A feeble, though perhaps slight bending of the knees*, which gives the general attitude an appearance of timid inefficiency; and which, when accompanied, as it often is, by a sinking and rising motion, seeming to keep time to the beat of the arm in gesture, produces a childishness of mien, which throws over the speaker's whole manner an air of silliness. [See Fig. 14.]

3. A fault very prevalent in public declamation, arises from overlooking the fact, that *a free and natural attitude requires the knee of the leg which is not supporting the weight of the body, to fall into the natural bend of freedom and rest*. The neglect of this point,—a neglect which very naturally arises from general embarrassment or constraint,—has a very unfavourable effect on the whole attitude: in the ‘first’ position, it causes, by its necessary action on the

frame, *a slight, but ungraceful throwing up of the shoulder*, on the side which supports the body; [See Fig. 15;] and in the ‘second’ position, it partly withdraws the speaker’s body from his audience, by inclining it *backward or too much upward*, and by *erecting the head* in the manner of *indifference or disregard*. [See Fig. 16.]

The influence of this attitude is quite at variance with the speaker’s aim in delivery, which is to convince or persuade; the effect of which, on his attitude, would be to incline it somewhat forward, as in the natural manner of earnest address. No error, apparently so slight, is attended with so many bad consequences as this; nothing tends so much to give the speaker the air of speaking *at* his audience, rather than *to* them; yet no fault is more common in the declamation of school and college exhibitions. All that is objectionable in this attitude, however, would be done away, by the speaker merely allowing the knee of the leg which does not support the body, to drop into its natural bend.

Other errors in the position of the legs, are involved in the faulty positions and movements of the feet; such as the placing of the legs too close or too widely distant from each other. But whatever was mentioned, on this point, concerning the feet, may be applied by the learner himself, to the placing of the limbs. [See Figs. 4, 5, 6, 7, 8, 9.]

**RULE.** *The leg which supports the body, should be firm and braced, but not strained; and the leg which does not support the body, should bend freely at the knee.* [See Figs. 10, 11, 12, 13.]

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#### POSITION AND MOVEMENT OF THE TRUNK.

**Remarks.** The actions of a human being differ from the motions of a machine, chiefly in that sympathy of the entire frame, which makes action appear to proceed from the whole surface, and terminate in

the arm, the hand, or the foot. No gesture, therefore, seems to have life or energy, unless the whole body partake in it, by a moderate, yet perceptible swaying or yielding to accommodate it, and a general impulse of the muscles to enforce it, or impart to it additional and sympathetic energy. Gesture, destitute of such aid, becomes narrow, angular, and mechanical. It is of the utmost consequence, then, that the position and general bearing of the body should be free and unconstrained.

The following observations are quoted from the work mentioned before,—Austin's *Chironomia*.

"The trunk of the body is to be well balanced, and sustained erect upon the supporting limb. Whatever the speaker's position may be, he should present himself, as Quintilian expresses it, *a quo pectore*—with the breast fully fronting his audience,—and never in the fencing attitude of one side exposed. What Cicero calls the *virilis flexus laterum*—the manly inclination of the sides,—should also be attended to; for, without this position, the body will seem awkward and ill-balanced. The inclination of the sides withdraws the upper part of the body from the direction of the sustaining limb, and inclines it the other way, whilst it throws the lower part of the body strongly on the line of the supporting foot. In this position, the figure forms that gentle curve or waving line which painters and statuaries consider as appropriate to grace. [See Figs. 10, 11, 12, 13.]

"The gesture of the arms and hands must receive a slight accompanying movement of the trunk, and not proceed from it as from a rigid log. Whilst care is taken to avoid affected and ridiculous contortions, there must be a manly and free exertion of the muscles of the whole body, the general consent of which, is indispensable to graceful action."

ERRORS. The faults in the management of the trunk, are the following:

1. *A rigid and square position*, connected with, and in part proceeding from, errors in the position and movement of the feet and legs. [See 'Errors,' regard-

ing these particulars, and Figs. 4 and 5 in the engravings, already referred to.]

This position lacks the natural yielding or inclination of the sides, and by destroying the sympathetic action of the muscles of the frame, seems to disconnect the arm from the body, causing it to resemble an extraneous object accidentally fastened to the trunk, and producing, in the movements of the arm in gesture, the style of motion exemplified in the actions of an ill-contrived automaton, or in the moving of the handle of a pump. [See Fig. 4.]

2. *Exposing the side*, somewhat as in a fencing posture. [See Fig. 6.]

This attitude gives an unmeaning and offensive force to gestures made in front of the body, and communicates an awkward and painful twist to all gestures which fall in an outward direction. The fault of position now alluded to, arises, sometimes, from the habit of addressing the different portions of an audience separately, and by turns, which is itself a great impropriety, unless on special occasions requiring it. The error arises from the placing of the feet, and in the direction given to them in movement,—pointing the toes straight forward from the speaker's body, in the manner which would be exemplified in the natural attitude of an Indian.

3. *Allowing the body to incline too far forward*, in a stooping or lounging manner.

This fault takes away all manly dignity and energy from the speaker's appearance, and impairs the general effect of delivery.

4. *Keeping the body too erect*, and inclining it away from the audience.

The bad effects of this fault were described in connexion with the 'third' error in the position of the legs. [See Fig. 16.]

5. *A theatrical protruding of the body*, with the air of display. [See Fig. 17.]

This fault coincides, in most instances, with the wide position of the feet formerly objected to, as producing an overbearing and swaggering mien.

6. *A leaning over to the side on which gesture is made.*

This fault presents the speaker very awkwardly to the eye,—somewhat in the manner of figures in the drawings of young children who have not yet acquired a perfect idea of a perpendicular line, and who represent all objects in a picture as if in the act of falling. The apparent want of security and firmness in this attitude, enfeebles to the eye every action of the speaker's arm. [See Fig. 18.]

RULE. The trunk, or main part of the body, should always be in a firm, but free and graceful posture, exposing the full front, and not the side; avoiding equally rigidity and display, and yielding to every impulse of gesture. [See Figs. 10, 11, 12, 13.]

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POSITION AND MOVEMENT OF THE HEAD AND THE COUNTE-NANCE.

*Remarks.* The bearing of the head decides the general mien of the body, as haughty and condescending, as spiritless, dejected, embarrassed,—or as free from the influence of such feelings, and wearing an easy, self-possessed, and unassuming expression, arising from tranquillity and serenity of mind. The first-mentioned of these states of feeling inclines the head upward; the second causes it to droop, or keeps it fixed by constraint; the last preserves it from these extremes, and allows it an easy and natural motion. The recitation of poetry may, in particular instances, authorize or require a very erect, or a drooping posture of the head; but declamation, or public speaking, implies a state of self-command, a rational consideration of effect, and an avoiding of the appearances of extreme emotion. In the latter exercise, therefore, the general air of the head bespeaks respect for the audience, mingling with

a just self-respect, and avoids alike a lofty or a submissive carriage. The eyes and the other features correspond to this manner.

ERRORS in the position of the head are as follows :

1. *A distant and lofty, or indifferent air*, throwing back the head, or carrying it too erect. [See Fig. 16.]

This fault is generally unintentional, and arises, in many instances, from an error in the posture of the limbs, as mentioned before.

2. *A bashful drooping of the head*, accompanied with downcast eyes.

This manner takes away the effect of delivery. As the mind always appears to follow the eye, the speaker's attention seems not to be directed to his audience.

3. *The head remaining fixed and still*, under the influence of embarrassment and constraint.

This fault is much aggravated, if attended, as it usually is, by *a vague wandering, or a motionless abstraction of the eye*, and, perhaps, an occasional *working of the eyebrows*. The effect of these manifestations of uneasiness is, of course, very unfavourable to the influence of the speaker's delivery.

4. *An objectionable movement of the muscles of the countenance.*

This fault sometimes assumes the form of *an unmeaning smile*, or an equally unmeaning *frown*; sometimes, of too much *excited play of the features*, with an incessant and inappropriate *turning or staring of the eyes*; and sometimes, in vehement declamation, an ungraceful *protrusion of the lips*.

RULE. The head should neither be hung bashfully down, nor carried haughtily erect: it should turn easily

but not rapidly, from side to side; the eyes being directed generally to those of the persons who are addressed, but not fastening particularly on individuals. The abstraction of the mind, implied in the appropriate recitation of some pieces in poetry, may, however, render it inconsistent to give to delivery the air of address; as, for example, in the reciting of any passage in which a distant or imaginary scene is called up vividly to the thoughts. The eyes should, in such cases, be directed away from those of the audience, and be fixed on vacancy. All inappropriate and ungraceful play or working of the features, should be carefully avoided.

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## GESTURE.

## POSITION AND MOVEMENT OF THE HAND.

*Remarks.* The hand is, in most forms of action, the great organ of the mind. Its power of expression in communication, when used alone, or accompanied by speech, is peculiar and extensive. The position or action of the hand invites, repels, refuses, rejects, implores, or threatens, more forcibly than even the voice or the countenance. The language and meaning of gesture lie in the hand; and these cannot be expressed without an appropriate use of this organ. The arm is, in gesture, but the inferior agent to move and exert the hand, the great instrument of all expression addressed to the eye. The tones of the voice, and the action of the features, are, no doubt, the chief vehicles of meaning. But next to these comes the hand, as an important agent in delivery; and, in some kinds of emotion, it even takes the precedence of the voice:—in all those passions, for instance, which by their excess tend to render the tongue mute. In unimpassioned speaking, the gesture of the hand is not so prominent; but it still serves a useful purpose in

accompanying, aiding, and enforcing the impressions produced by the voice. It helps to concentrate the action of the senses towards the objects which are presented to the mind, and, though a subordinate, is yet an indispensable, instrument of appropriate and impressive delivery.

ERRORS. The chief faults in the position of the hand, are,

1. *A feeble gathering in of the fingers towards the palm.* [See Fig. 19.]

The proper use of the hand is thus lost. As the fingers are bent in, in this position, they hide the palm,—a part which bears the same reference to the use of the hand in gesture, that the countenance does to the head. Without the exhibition of the features, there can be no meaning gathered from the view of the head; so without the exposure of the palm, there is no expression in the hand. The open hand is essential to most gestures, on the principle that such a position, and no other, harmonizes with the idea of communication. The error now objected to will appear in its true light, if we advert to the difference between the acts of giving and receiving, as they influence the position of the hand. Suppose, for a moment, the case of two persons in the attitudes relatively, of giving and receiving alms. The individual who receives the gift, holds his hand in a hollow position, for the sake of receiving and retaining what is bestowed; while the individual who bestows, necessarily opens the hand, to convey to that of the other the gift which is conferred. The position, in the former case, which is nearly that now mentioned as a fault, is that of reception, and cannot be appropriate in delivery, which is an act of communication or of transferring. The hand partly closed has no speaking expression to the eye; to produce this effect, it must be opened fully and freely. [See Fig. 20.]

2. *A flat and square position of the hand, with the fingers straight and close.* [See Figs. 21 and 22.]

This position has to the eye the effect of the mechanical placing of a piece of board, rather than the appropriate appearance of a human hand,—from which the idea of pliancy can never be naturally separated. The awkward air of this position is much increased, if the thumb is placed close to the fingers. [See Fig. 22.] The want of separation in the placing of the fingers, has an influence nearly as unfavourable as that of allowing the hand to be partly closed.

3. *A half pointing position of the fingers*, which has neither the definiteness of pointing, nor the speaking expression of the open hand. [See Fig. 23.]

This fault savours of studied and artificial grace, whilst every point of detail in gesture should be characterized by a natural and manly freedom.

4. *An indefinite spreading of the fingers*, which lacks energy and expression. [See Fig. 24.]

This style of position has, unavoidably, a vague and feeble character, which impairs the effect of gesture, and seems to take away the expression of life from the hand.

5. *A displayed position of the fingers*, differing from the correct position, by inclining the little finger outward and downward, instead of inward; and parting it too widely from the other fingers. [See Fig. 25.]

This position seems studied, finical, and affected; it produces the effect of caricature, and, from its mincing style, is unavoidably associated with feebleness.

6. *Too frequent use of the repressing gesture which turns the palm downward*. [See Fig. 26.]

This gesture is appropriate in particular descriptive passages of poetry, but is unsuitable for prose, unless in a highly imaginative style.

7. *Too frequent use of the pointing gesture*, which

gives an unnecessary peculiarity and emphasis to manner.

This position of the hand is appropriate and expressive in particular allusions and emphatic descriptions. But its propriety in such circumstances, suggests equally its unsuitableness for a prevailing gesture. There are three faults very common in the manner of pointing; all of which render the frequency of the gesture more striking and disagreeable. 'The *first* of these is the gathering up, and pressing tight with the thumb, all the fingers but the one which points; and the pointing finger projected perfectly straight. There is a rigidness of expression in this style, which is unfavourable in its effect on the eye. [See Fig. 27.] The *second* fault is the opposite one, of all the fingers bending feebly inward, and the thumb scarcely, if at all, touching them; the fore-finger not projecting sufficiently to suit the purpose of pointing. [See Fig. 28.] The *third* fault is that of letting the hand droop from the wrist downward; the fingers generally, and the thumb spreading to a great distance, and the fore-finger rising at the middle. [See Fig. 29.]

8. *Placing the hand edgewise*, with the fingers straight and close. [See Fig. 30.]

The motion produced in consequence of this position, is like that of an instrument for cutting, but possesses none of the appropriate effects of delivery.

9. *Clenching the hand*, in the expression of great energy. [See Fig. 31.]

This form of action may be natural and appropriate in the intense excitement produced by some of the boldest flights of poetry, in which the presence of others is forgotten by the speaker, when he becomes entirely rapt in an imaginary scene of vehement passion. But it is utterly inappropriate in public discourse or address, which always implies the speaker's consciousness of his auditory; a just respect to whom should forbid all indecorous action, all approach to

bullying attitudes, and, on the same general principle, all extravagant expressions of excitement.

**RULE.** The position of the hand in the recitation of poetry, depends on the emotion which is expressed in the language of the piece; and the intensity of feeling which is peculiar to poetry gives rise to varied attitude and action, and, consequently, to various positions, of the hand. But in declamation, or speaking in the form of address, variety is not generally so important to the effect of delivery. Energy and propriety become, in such exercises, the chief objects of attention; and although there are some prose pieces entirely imaginative or romantic in character, and occasional passages in most speeches which produce a strong emotion; yet the general style of a public address may be considered as differing widely from the manner of poetic excitement, and inclining to the plainer forms of gesture, and consequently to the ordinary positions of the hand, when used for enforcing sentiment, rather than for expressing effects produced on the imagination. *Pointing, and other varieties of gesture, may be occasionally proper in declamation; but the prevailing action should be that of earnest assertion and persuasive appeal, which are expressed with the open hand.*

The appropriate position of the hand, for the common purposes of speaking, implies that it is fully open, with an expression combining firmness, freedom, and grace; the palm sloping moderately from the wrist towards the fingers, and from the thumb towards the fourth or little finger;—avoiding thus the flat position mentioned among the errors on this point; the thumb freely parted from the fingers, but not strained; the fore-finger nearly straight, and moderately parted from the other fingers; the two fingers in the middle of the

hand, close together, and inclining somewhat inward; the fourth finger parted at some distance from the others, and inclining more inwardly than any. [See Fig. 32.]

This position of the hand, when minutely analyzed, may, at first view, seem complex and comparatively difficult; but the difficulty is more apparent than real; for it is the natural posture of the hand, in reference to the common and habitual actions of life; the fore-finger inclining to a straighter and firmer position than the other fingers, because more constantly in exercise, and therefore rendered more rigid; the second and third fingers inclining somewhat inward, as not possessing the force and firmness of the fore-finger, and keeping close together, as they naturally do in the common actions of grasping, lifting, &c.; and the fourth finger inclining more inwardly than any, because the feeblest of the fingers. The parting of the fore-finger and the little finger from the rest, is essential to the idea of the hand presented fully and freely open.\*

The embarrassment which young learners sometimes feel in attempting a correct position of the hand, is partly owing to previous fixed habit, and partly to the slight difficulty of attending separately to the position of each finger, a difficulty exemplified when we try to do, at the same moment, a different action with each hand. A little practice and attention are for the most part sufficient to obviate the difficulty alluded to. But if, in any instance, it should prove insuperable, the simple position of the open hand may be substituted; avoiding only the flat posture, and the thumb close to the fingers.

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#### POSITION AND MOVEMENT OF THE ARM.

*Remarks.* The freedom and force of gesture depend entirely on the appropriate action of the arm. The free

\* One of the happiest illustrations of this natural point of propriety in taste, occurs in West's celebrated picture, 'Christ rejected,' and may be traced in nearly every figure of all great productions in painting and sculpture.

play of the arm gives scope to gesture, which would otherwise be narrow, confined, and inexpressive. The elevated thoughts and grand images abounding in poetry, require a free, lofty, and energetic sweep of the arm in gesture; but speaking which has persuasion for its object, is naturally characterized by a less commanding and less imaginative style of action. Reasoning, arguing, or inculcating, in the usual manner of speech, requires chiefly enforcing or emphatic gesture. Poetry abounds so in variety of emotion, that the action which accompanies the recitation of it, is frequent and forcible, and marked by vivid transitions, with a predominance of gracefulness in the whole manner. The style of speaking adapted to prose, is more calm and moderate, and more plain in its character; coinciding thus with the tenor of thought and language which usually pervades prose composition.

Action is the first, the simplest, and the most striking expression of feeling. It cannot, therefore, be dispensed with, but at the risk of losing the natural animation of manner. Under the regulation of taste, it becomes an harmonious and powerful accompaniment to speech, imparting additional force to language in all its forms, and aiding a full and clear conception of what is expressed. Gesture is not a mere matter of ornament, as it sometimes is supposed. Its main object is force of impression: the beauty or grace which it imparts to delivery is but an inferior consideration. To the young learner, however, whose habits are yet forming, the cultivation of correct and refined taste in regard to gesture, is a matter of great importance; and several of the following errors are mentioned as such, with a view to this consideration.

**ERRORS.** The leading faults in the management of the arm are the following:

1. *A feeble and imperfect raising or falling of the arm*, and the allowing it to sink into *an angle* at the elbow. [See Figs. 6, 8, and others in which the elbow is angular.]

This style of gesture has several bad effects, besides

its angular form, which is objectionable to the eye, as associated with mechanical motion and posture, rather than those of an animated being. It narrows and confines every movement of the arm, and prevents the possibility of free and forcible action, which can flow only from the whole arm fully, though gracefully, extended:

2. The opposite fault is that of an irregular force, which throws out the arm *perfectly straight and rigid*. [See Fig. 4.]

This position of the arm has also an objectionable and mechanical aspect, at variance with the idea of a natural use of the human frame and its limbs.

3. The habitual performing of gesture *in a line from the speaker's side*.

An occasional gesture of this sort may be proper; but a constant use of it gives either a feeble or an ostentatious air to delivery, as the gesture happens to be made with more or less energy.

4. *A horizontal swing* of the arm, used invariably.

This action expresses negation appropriately, and may be occasionally employed for other purposes; but it lacks force for energy and emphasis, and if habitually used to the exclusion of other gestures, it renders the speaker's manner tame and ineffective.

5. A want of distinction in the use of gesture, in regard to the *lines* in which it terminates, the *space* through which it passes, and the *direction* in which it moves.

This indiscriminate use of gesture interferes, of course, with its appropriate expression; substituting one style of action for another, and serving, sometimes, no other purpose than to manifest the animation of the speaker, instead of imparting energy to meaning or emotion. [See Rule 2, for distinction of gesture.]

6. The improper use of *a poetic or romantic style of gesture*, in the delivery of a prose speech or discourse. [See Rule 2.]

This style is as inappropriate as would be the reading of prose with the tones of poetry, and sacrifices the manly effect of simplicity and directness, for a false excitement of fancy.

7. *A florid redundancy of gesture*, producing incessant action and change of posture.

The effect of this fault is to impart a restless, unmeaning, and puerile activity of manner, which is inconsistent with deep feeling or grave thought.

8. The opposite error is that of *standing motionless* and statue-like, in every limb.

This fault gives a dull, heavy, and morbid air to the speaker's manner, and deprives the train of thought expressed in the composition, of its natural effect on the mind. A clear perception of meaning, or a true interest in the subject of what is spoken, is justly expected to awaken the intellect of the speaker, and animate him to activity of feeling.

9. The fault of *an arbitrary and studied variety* of action.

To avoid deadness and monotony it is not necessary to assume any emotion not authorized by the sense of what is uttered. Variety of style is not always called for, as we may observe in the appropriate delivery of a long strain of vehement invective, in which the chief expression is that of reiterated force; or as we may observe in a connected train of calm thought or reasoning on a single point. The author of the *composition* is on all occasions accountable for the transitions of feeling; and the speaker is at fault only when he obviously *omits* their expression. A continuance of moderate and gentle action in persuasion, forms, sometimes, the very eloquence of delivery. All action, which does not spring directly from emotion

expressed in the piece which is spoken, is unnatural and offensive; and the more sprightly and varied its character, the worse is its effect.

10. The opposite error is that of using *but one or two gestures*, which perpetually recur in all pieces, and in all passages, how different soever their style and expression may naturally be.

There is a dryness and inappropriateness about this manner, which always renders it mechanical and wearisome, and sometimes absurd in its application to sense.

11. Gestures performed in a manner which is regulated by their *supposed gracefulness*, rather than their connexion with meaning.

Grace is a negative rather than a positive quality of gesture; its proper effect is to regulate, chasten, and refine. Action, if just, is called for from other considerations than those of beauty or ornament,—from the natural demands of forcible and warm emotion: it does not suggest or create a single movement which would not otherwise exist. The action which energy has elicited, grace is to preserve from awkwardness. Beyond this point, true grace ceases to exist.

12. The most childish of all faults is that of *imitative gesture*, in which the speaker represents objects or actions by pantomimic motions.

The distinct and vivid conceptions produced by the recitation of poetry, may sometimes identify the imagination of the speaker so entirely with the forms which the poet has called up to the mind, that the action of sympathy passes into that of assimilation; and, in lively and humorous emotion, actual imitation, judiciously indulged, is natural and appropriate. But not so in prose addresses, on serious occasions, which imply a full self-possession and a becoming dignity on the part of the speaker, with a constant regard to his audience. Imitative action in such circumstances, is

still more trivial, indecorous, or absurd, than it would be in private conversation.

13. *The want of the observance of time* in gesture, which seems to disjoint the action, and separate it from the expression of the voice.

A gesture made before or after the emphatic word to which it naturally belongs, is entirely out of place. *The moment when a given action must come to its acmé, or to its closing movement, is precisely that of uttering the accented syllable of the emphatic word.* The impulse given to the frame by the energy of emphasis, being exactly at this point, whatever motion of the arm is to accompany it, must fall, (if performed naturally,) in strict coincidence with it. Hence the necessity of *timing the preparatory movement of gesture, so that the action of the arm shall neither outstrip, nor lag behind, the prominent force of voice.*

14. *The neglect of the preparatory movement of gesture*, by which action is rendered either too abrupt or too confined.

Every rhetorical action consists of two parts, a preparatory and a terminating movement. A gesture performed by the human arm must necessarily be so far complex; as the hand cannot, with propriety of effect, or even with ease, spring at once to a given point. A deliberate and dignified manner of action, derives much of its character from the accommodation of this preparatory motion to *time* and *space*; performing it with due *slowness*; avoiding hurry or jerking quickness; allowing it also free *scope* for the natural and unconstrained play of the arm, and, sometimes for the appropriate sweep of the style of gesture. Quick, narrow, and angular movements render action mechanical and ineffective. This result usually takes place in consequence of delaying gesture, till the emphasis occurring leaves no adequate time for forming a full gesture: a brief, hasty, and very limited movement, is accordingly produced, in the manner that would necessarily exist if the arm were repressed by material obstacles. This

fault sometimes arises, however, from the opposite error of anticipating the gesture, and commencing and finishing the preparatory movement too soon; the arm remaining in suspense for the occurrence of the appropriate word, and then suddenly dropping into the gesture.

15. Using, with *unnecessary frequency*, the gesture of the *left hand*, and, sometimes, in *alternation* with that of the right.

The left hand may be used exclusively, if the person or persons addressed are situated on the left of the speaker; as by one of the speakers in a dialogue, or in an address which is so composed as to be directed to different portions or divisions of an audience, separately, as in the opening and closing addresses at an exhibition. The occasional use of the left hand in the delivery of a long speech, is a natural and agreeable change, in passing to a new topic of discourse, or entering on a new strain of emotion in recitation. [See Figs. 12, 13, 45, 49, 53.] But too frequent recourse to it, or to use it in the early part of an address, destroys its good effect; and to use it in an alternate and antithetic manner, to correspond to the action of the right hand, has a studied and mechanical air of precision, unfavourable to the general style of delivery.

16. *Too frequent use of both hands in the same form of gesture.*

The occasional use of both hands, in warm and earnest appeal, in the expression of thoughts of vast extent, or in the intensity of poetic emotion, is favourable in its effect. [See Figs. 46, 50, 54.] But it should be reserved for such circumstances in delivery, and not introduced at random, or for imaginary variety.

17. *Making gestures occasionally, and by fits;* the hand dropping, at every interval of a few moments, to the side, and then rising anew to recommence action.

The dropping of the hand has properly a meaning attached to it, as much as any other action used in speaking. It ought to indicate a long pause, and a temporary cessation of speech, as at the close of a paragraph or of a division of a subject; or it may be used in recitation to denote grief, or any state of mind which quells the expression of gesture, or which for a time overpowers the feelings, and suspends the utterance. Generally, the hand should not drop at the conclusion of a gesture, but should either remain, for a few moments, suspended, in the position in which the last gesture closed, or pass into the preparation for a gesture following. The use of the suspended hand appears natural and expressive, if we advert to its effect in conversation, or in appeal and argument. Gesture becomes,—in this way,—easy and unobtrusive, and ceases to attract the eye unnecessarily; while the perpetual rising and falling of the hand in the irregular manner above alluded to, makes gesture unnecessarily conspicuous, and gives it an air of formality and parade.

The abrupt discontinuance of gesture by *twitching back the hand*, somewhat in the manner of sudden alarm, has a very bad effect; yet it is a fault to which young speakers are very prone, from their embarrassment of feeling.

An upward or inward *rebound of the hand*, after the termination of the gesture itself, is often added to the frequent return of the hand to the side. *Dropping the hand heavily, and allowing it to shut* as it drops, is another fault of this class. The speaker's action is apt, in consequence of such gestures, to become a succession of flourishes of defiance, rather than of persuasive movements.

18. *Using gesture without regard to the character of the piece* which is spoken, as plain or figurative, moderate or impassioned in style.

A figurative style of language forms at once an expression and an excitement of imagination,—or the active states of thought and feeling combined. It implies, therefore, a full activity of manner in the speaker.

The intense action of mind influences by sympathy the corporeal frame, and impels to gesture; and the absence of action, in such circumstances, creates an unnatural disruption or separation of the mutual influences of mind and body.

Narration and description in plain style, however, make no demand for gesture, in circumstances of excited feeling, arising from other causes than those which exist in the language uttered at the moment,—a case which would be exemplified in the statement of a fact connected, but not immediately, with an injury or grievance, or in the commencement of a narration which is to terminate tragically, or in the description of the scene of a remarkable event.

Neither does common definition, statement, or explanation, or unempassioned discussion, call for gesture, unless in very moderate forms, and at intervals. Whatever is addressed purely to the understanding, can derive little aid from rhetorical action. Feeling and imagination are the great springs of gesture; and without these to impel it, it becomes lifeless and mechanical.

*19. Placing the hand upon the heart irregularly, without attention to the nature of the feeling, or the circumstances of speech under which this action is appropriate.*

This gesture is applicable chiefly to the personal feelings of the speaker; and, in a very vivid style of description, as in the recitation of poetry, it may be used in allusion to deep internal feeling, contrasted with that which is produced by external causes. Thus, it may appropriately occur in the second of the following lines:

“Slight are the outward signs of evil thought;  
Within,—within; ’twas there the spirit wrought.”

But, generally, this form of action is erroneously applied to all cases of inward emotion, and sometimes even to the bare mention of the mind and heart, in contradistinction from the body.

The errors in the mode of making this gesture are

very numerous. 1st. Placing the hand on the pit of the stomach, instead of on the breast. [See Fig. 33.] 2d. Bringing the hand round towards the left side. [See Fig. 34.] 3d. Elevating the elbow as in the manner of playing on the violin. [See Fig. 35.] 4th. Hugging the body with the whole arm. [See Fig. 36.] 5th. Touching the breast with the thumb, in the manner of familiar and humorous representation. [See Fig. 37.] 6. Pressing the tips of the fingers against the heart. [See Fig. 38.]

#### *20. Making gestures across the speaker's body.*

This fault takes place in dialogue, when one speaker employs the hand which is *farthest* from the other speaker, instead of using that which is *nearest* to him. An awkward and feeble sort of gesture is thus produced; or the speaker is compelled, in using it, to turn his side to the audience, which destroys the effect of dialogue, by hindering the full view of the persons and countenances of the speakers. [See Fig. 39.\*]

When this fault occurs in single declamation, it has a very objectionable air of display and assumption, in its upward lines, and a want of speaking effect, in its lower movements. [See Figs. 41 and 42.]

#### *21. An inward sweep of gesture, instead of an outward, downward, or upward movement.*

This fault has a left-handed air, which borders on the ridiculous, and adds no force to delivery.

#### *22. Involuntary and inadvertent gestures, arising from embarrassment and confusion.*

Faults of this class are too numerous and varied, to admit of description in an elementary book. The principal are *a twisting and working of the fingers, a dangling of the hand, an unintentional clenching of it, or thrusting it into the pocket, or resting it on the side, a sympathetic motion of the unemployed hand, in*

\* The correct position for dialogue is exemplified in figure 40.

imitation, as it were, of the gestures made by the other hand.

**RULE I.** The arm, when not employed in preparing for the terminating act of gesture, should *never exhibit an angle at the elbow*, but be always freely extended, yet *without the rigidness of a straight line*; a moderate sinking of the elbow being requisite to freedom and grace. [See Figs. 10, 11, 12, 13.]

**II.** The various emotions of poetic recitation produce a great variety of action. But the usual manner of delivery in a speech or discourse, is naturally more restricted, as conversant with a less vivid state of feeling.

The following are the principal gestures appropriate in address :

1. The *descending*,\* used with great energy in strong assertion and vehement argumentation, in emphatic declaration and forcible appeal. [See Figs. 43, 44, 45, 46.]

2. The *horizontal*,\* (the hand rising to a horizontal level with the shoulder,) appropriate in elevated and general thought or description, and in geographical and historical allusions. [See Figs. 47, 48, 49, 50.]

3. The *ascending*,\* (the hand rising to a level, nearly, with the head,) expressive of sublimity of thought or feeling. [See Figs. 51, 52, 53, 54.]

From these three principal lines of gesture arise three others :

1. The gesture *in front*,† appropriately used in strong or emphatic statements, and terminating in the descending, horizontal, or ascending lines, according to the character of the thought and the language. [See Figs. 43, 47, 51.]

2. The gesture *oblique*,† falling in an intermediate

\* These designations arise from the position in which the gesture terminates, as may be seen by the plates.

† These designations refer to the person and attitude of the speaker.

line between one drawn in front of the speaker's body, and one drawn from his side. This gesture is one of general character, having neither the force of the preceding one, nor the peculiarity of that which follows, and terminating upward, downward, or horizontally, according to the nature of the sentiment expressed. [See Figs. 44, 48, 52.]

3. The gesture *extended*,\* (falling in a line with the side,) appropriate in the expression of ideas of extent and space, or forming the terminating point to a wave or sweep of gesture, in negation, rejection, &c., and closing in an upward or downward position, as before. [See Figs. 45, 49, 53.]

Hence arise the following combinations and changes of gesture: 'Descending' 'in front.' [See Fig. 43.] 'Descending' 'oblique.' [See Figs. 44 and 46.] 'Descending' 'extended.' [See Fig. 45.] 'Horizontal' 'in front.' [See Fig. 47.] 'Horizontal' 'oblique.' [See Figs. 48 and 50.] 'Horizontal,' 'extended.' [See Fig. 49.] 'Ascending' 'in front.' [See Fig. 51.] 'Ascending' 'oblique.' [See Fig. 52.] 'Ascending' 'extended.' [See Figs. 53 and 54.] Each of these forms of gesture has a peculiar character, fixed and modified by the lines explained above. See '*descending*,' '*horizontal*,' &c.

*Note.* There are occasionally gestures which fall in a line *inward* from that 'in front,' as in the slight gestures which take place in reading; and *outward* from the line 'extended,' as in alluding to any thing very remote in time or place. But these seldom occur.

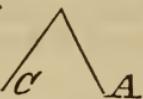
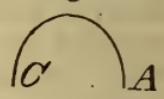
A discriminating and correct use of these different classes of gesture, is the only proper source of variety in action.

III. The movement or sweep of the arm, in preparing for gesture, should always be free and graceful, but avoiding *too much extent of space*, and performed in *strict time with the movement of the voice* in utter-

\* This designation refers to the person and attitude of the speaker.  
20\*

ance. The line of motion in gesture describes *a curve*, and avoids in all action but that of the humorous style, a confined or angular movement.

The curve here spoken of would be exemplified in passing from the gesture 'descending' 'in front' to that which is denominated 'descending' 'oblique.' To make this transition, the whole arm rises moderately, contracting slightly at the elbow, and the hand approaching a little nearer to the upper part of the speaker's body, but not drawn up close to the face, as often happens in incorrect style: the hand and arm having thus finished the preparatory movement, at an intermediate point between the line of the gesture from which it passes, and that of the gesture towards which it is tending,—descends, (with more or less force and swiftness, according to the character of emotion in the language uttered,) to the terminating point of movement for the gesture 'descending' 'oblique.' The line of motion thus described might be represented to the eye as follows:

If A C be the points from and to which the gesture passes, the line of motion is not an angle, thus,  but a curve thus, 

The idea of the motion traced by the hand will be perhaps fully formed by supposing the curve to slope inward towards the speaker's body; thus, if D represent the place of the speaker, the curve would be described in this manner, B representing the termination of the preparatory movement. [See also Fig. 55.] 

The observance of the character of preparatory movement, is a point of great consequence in gesture; since it decides the style of action as free, forcible, commanding, dignified, graceful, lofty or the reverse, according to the extent of space it moves through, and the time of its movement, as slow or quick, gradual or abrupt. Magnificence and boldness of gesture belong to the recitation of sublime strains of poetry. But *force*, *freedom*, and *propriety*, with *chasteness* of style, are the chief considerations in the delivery of prose;

and these qualities require less allowance of time and space for action, than are necessary to those of poetic recitation,—a distinction which should be carefully observed.

IV. The frequency of gesture must be prescribed by *the character of sentiment* in the piece which is spoken, and by the style of language, as moderate and plain, or impassioned and figurative; the former requiring little use of gesture, and the latter much.

V. All action must arise directly from *the sense of what is spoken, and never from arbitrary notions of variety or grace*. True variety is the result of a due observance of the preparatory and terminating lines of gesture; and grace consists merely in preserving these from awkward deviations.

VI. *Imitative* gesture should seldom be used even in poetry, and *never in prose*.

VII. The use of the left hand, whether singly or in conjunction with the right, depends not on arbitrary opinions of propriety or grace, but usually on necessity, felt by the speaker, either as regards himself or his audience. This form of gesture, as far as it is a matter of choice, *should be sparingly adopted*.

VIII. Gesture should be *fluent and connected*, not abrupt and desultory, or appearing and disappearing in a capricious manner.

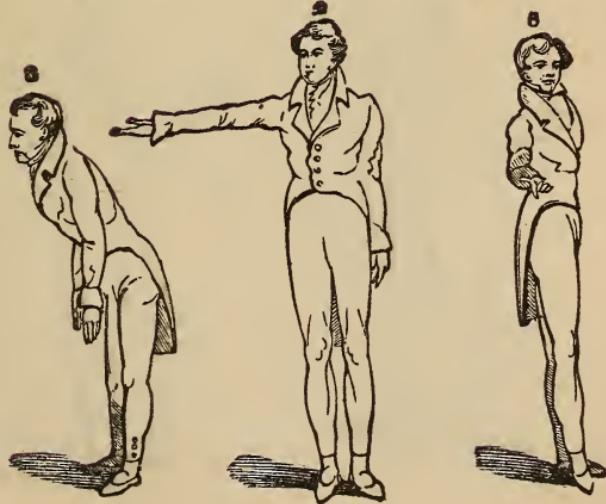
IX. The placing of the hand on the heart had better be omitted, if any risk must be incurred of an incorrect or objectionable action by performing it.\*

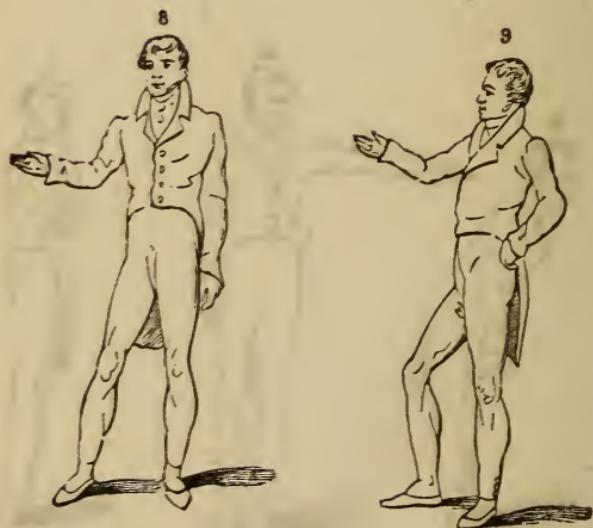
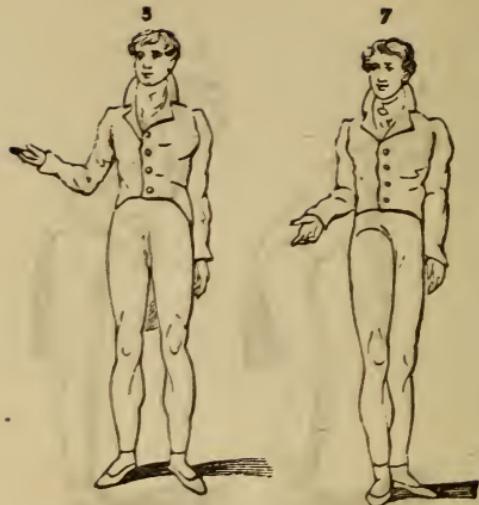
X. Gesture appropriate to the prevailing style of prose, unites force and grace with simplicity, and has

\* The correct placing of the hand on the heart, is such as to bring the middle part of the middle and the third fingers—not the palm—directly over the spot in which the pulsation of the heart is felt. [See Fig. 56.]

generally an outward and downward tendency combined; *avoiding action which runs across the body of the speaker, or sweeps inwardly.*

XI. All nice and studied positions of the hand, and all which are peculiar and awkward, should be carefully avoided, as well as all positions and actions which unintentionally interfere with the effect of delivery.



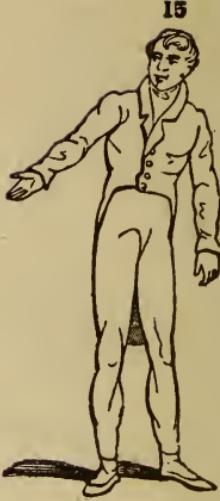




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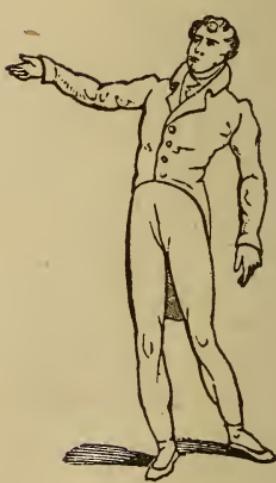
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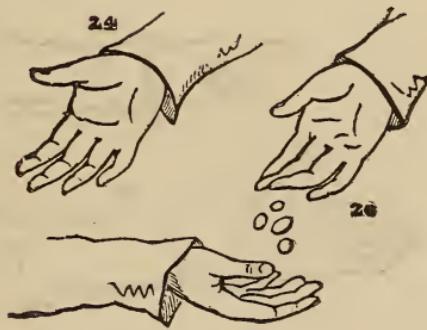


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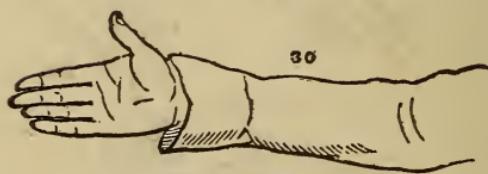
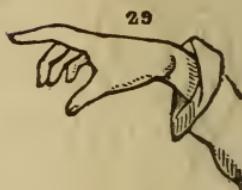
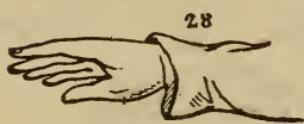
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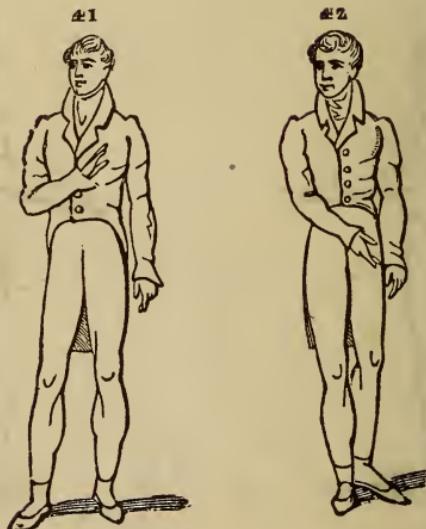
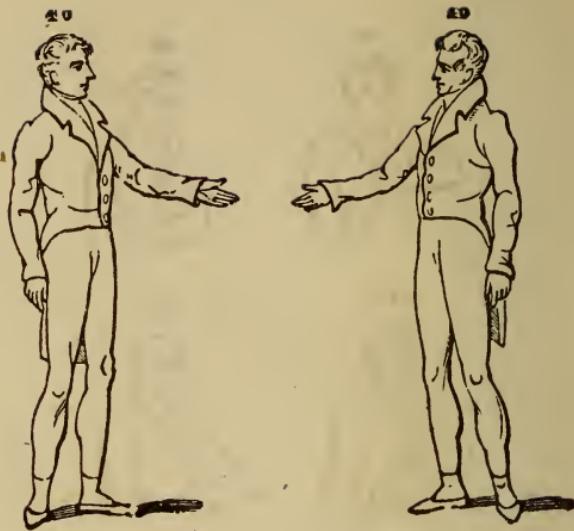


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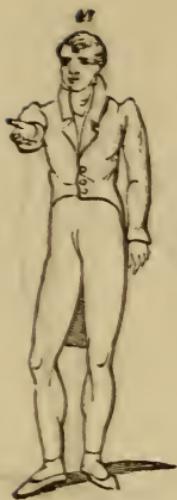


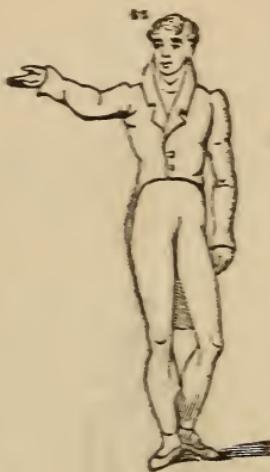
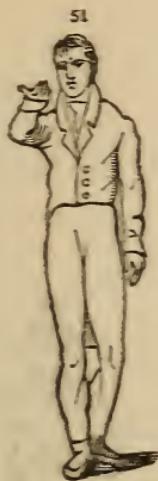
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## PIECES FOR PRACTICE IN READING AND DECLAMATION.

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### EXERCISE I.—LEGEND OF THE SEVEN SLEEPERS.—*Lyell.*

[As an exercise in elocution, this piece is designed for practice in the reading of *plain narrative*. The *faults* to be avoided, are *monotony* or *formality*, on the one hand, and *undue familiarity*, or *affected animation*, on the other: the points of style to be aimed at, are *simplicity* and *dignity*, as in serious and elevated conversation.]

THE scene of this popular fable, was placed in the two centuries which elapsed between the reign of the emperor Decius, and the death of Theodosius the younger. In that interval of time, between the years 249 and 450 of our era, the union of the Roman empire had been dissolved, and some of its fairest provinces overrun by the barbarians of the north. The seat of government had passed from Rome to Constantinople; and the throne, from a pagan persecutor to a succession of Christian and orthodox princes. The genius of the empire had been humbled in the dust; and the altars of Diana and Hercules were on the point of being transferred to Catholic saints and martyrs.

The legend relates, that, "when Decius was still persecuting the Christians, seven noble youths of Ephesus concealed themselves in a spacious cavern, in the side of an adjacent mountain, where they were doomed to perish by the tyrant, who gave orders that the entrance should be firmly secured by a pile of huge stones. The youths immediately fell into a deep slumber, which was miraculously prolonged, without injuring the powers of life, during a period of one hundred and eighty-seven years.

At the end of that time, the slaves of Adolius, to whom the inheritance of the mountain had descended, removed the stones, to supply materials for some rustic edifice: the light of the sun darted into the cavern; and the seven sleepers were permitted to awake. After a slumber, as they thought, of a few hours, they were pressed by the calls of hunger,

and resolved that Jamblichus,\* one of their number, should secretly return to the city, to purchase bread for the use of his companions.

The youth could no longer recognise the once familiar aspect of his native country; and his surprise was increased by the appearance of a large cross, triumphantly erected over the principal gate of Ephesus. His singular dress, and obsolete language, confounded the baker, to whom he offered an ancient medal of Decius,† as the current coin of the empire; and Jamblichus, on the suspicion of having discovered and appropriated a secret treasure, was dragged before the judge.

Mutual inquiries produced the amazing discovery, that two centuries were almost elapsed, since Jamblichus and his friends had escaped from the rage of a pagan tyrant."

This legend was received as authentic, throughout the Christian world, before the end of the sixth century, and was afterwards introduced by Mohammed, as a divine revelation, into the Koran, and hence was adopted and adorned by all the nations, from Bengal to Africa, which professed the Mohammedan faith. Some vestiges of a similar tradition have been discovered in Scandinavia.

This easy and universal belief,—so expressive of the sense of mankind,—may be ascribed to the genuine merit of the fable itself. We imperceptibly advance from youth to age, without observing the gradual, but incessant, change of human affairs; and, even in our larger experience of history, the imagination is accustomed, by a perpetual series of causes and effects, to unite the most distant revolutions. But if the interval between the two memorable eras could be instantly annihilated; if it were possible, after a momentary slumber of two hundred years, to display the new world to the eyes of a spectator who still retained a lively and recent impression of the old, his surprise and his reflections would furnish the pleasing subject of a philosophical romance.

#### EXERCISE II.—EVENING ON THE OCEAN.—*Montgomery.*

[The *tone* of the voice, in the reading of this piece, should not be allowed to become *prosaic*, yet should be kept free from ‘singing.’]

Light as a flake of foam upon the wind,  
Keel upward, from the deep emerged a shell,

\* Pronounced Jam'blicus.

† Pronounced Dēsheus

Shaped like the moon ere half her horn is filled :  
Fraught with young life, it righted as it rose,  
And moved at will along the yielding water.  
The native pilot of this little bark  
Put out a tier of oars, on either side,  
Spread to the wasting breeze a two-fold sail,  
And mounted up, and glided down, the billow,  
In happy freedom, pleased to feel the air,  
And wander in the luxury of light.  
Worth all the dead creation, in that hour,  
To me appeared this lonely nautilus,—  
My fellow-being, like myself—*alive*.  
Entranced in contemplation vague yet sweet,  
I watched its vagrant course and rippling wake,  
Till I forgot the sun amidst the heavens :  
It closed, sank, dwindled to a point, then—nothing.

While the last bubble crowned the dimpling eddy  
Through which mine eye still giddily pursued it,  
A joyous creature vaulted through the air :  
The aspiring fish that fain would be a bird,—  
On long light wings, that flung a diamond shower  
Of dew-drops round its evanescent form,—  
Sprang into light, and instantly descended.  
Ere I could greet the stranger as a friend,  
Or mourn his quick departure,—on the surge,  
A shoal of dolphins, tumbling in wild glee,  
Glowed with such orient tints, they might have been  
The rainbow's offspring, when it met the ocean  
In that resplendent vision I had seen.  
While yet in ecstacy I hung o'er these,  
With every motion pouring out fresh beauties,  
As though the conscious colours came and went  
At pleasure, glorying in their subtle changes,—  
Enormous o'er the flood, Leviathan  
Looked forth, and from his roaring nostrils sent  
Two fountains to the sky, then plunged amain  
In headlong pastime through the closing gulf.

These were but preludes to the revelry  
That reigned at sunset : then the deep let loose  
Its blithe adventurers to sport at large,  
As kindly instinct taught them ; buoyant shells,  
On stormless voyages, in fleets or single,  
Wherried their tiny mariners ; aloof,  
On wing-like fins, in bow-and-arrow figures  
The flying fishes darted to and fro ;

While spouting whales projected watery columns  
That turned to arches, at their height, and seemed  
The skeletons of crystal palaces,  
Built on the blue expanse; then perishing,  
Frail as the element which they were made of:  
Dolphins, in gambols, lent the lucid brine  
Hues richer than the canopy of eve,  
That overhung the scene with gorgeous clouds,  
Decaying into gloom more beautiful  
Than the sun's golden liveries which they lost;—  
Till light that hides, and darkness that reveals,  
The stars,—exchanging guard, like sentinels  
Of day and night,—transformed the face of nature.  
Above, was wakefulness,—silence, around,—  
Beneath, repose,—repose that reached even me.  
Power, will, sensation, memory, failed in turn:  
My very essence seemed to pass away,  
Like a thin cloud that melts across the moon,  
Lost in the blue immensity of heaven.

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EXERCISE III.—THE WEST.—*Anonymous.*

[The prevailing style of this piece, is that of *animated description*, and *lively sentiment*, as in elevated and earnest conversation. The chief fault to be avoided, is that of a *dull* and *lifeless tone*.]

It seems almost fabulous, when we think what a tide of emigration has flowed towards the west, during the present generation. Like the Roman power, which rolled over every shore, and inundated the world, this mighty current of human population, has penetrated the west, and rendered delightful many a nook and valley in that wilderness, which seems almost, like space itself, to swallow up all, as an ocean wave engulfs the melting snow-flake.

Where is the west? Hardly one fourth of a century since, and the North river divided it from those parts considered civilized. The valley of the Genesee next inherited the name. Then the weary emigrant journeyed onward, to find it on the southern banks of Lake Erie. Afterward, the wide-spread valley of the Mississippi was the scene amid which the weary wing of the eagle rested, as he retreated at the onward march of the ‘pale faces,’ startled by the din of engines and artillery, to find rest and silence in the mighty ‘West.’

And now, the roving hunter, disturbed in his pursuits there, shoulders his rifle, or gathers up his traps, for a far-

off trail; and after his moccasins have been worn thin, and his feet pained by the distance of the way, yet, as he asks the timid inmate of the last white man's cabin, where lies the 'West,' he will thence be guided onward; and onward still the remote Pawnee and Mandan will beckon, whither the deer are flying and the wild horse roams, where the buffalo ranges, and the condor soars, far towards the waves where the stars plunge at midnight, and amid which bloom those ideal scenes for the persecuted savage, where white men will murder no more for gold, nor startle the game upon the sunshine hills.

Sublime, indeed, is the contemplation of a territory thus boundless, whose mighty forests bore, for many hundred leagues from the Atlantic, the uncouth 'blazings' of the red man's 'trail'; and in comparison with which, even on this day, our cultivated fields along the eastern sea-bord, seem merely as a golden fringe, bordering a mantle of unfading green.

But a thought more practically important here intrudes, concerning the destiny of these dark domains. Bryant, in view of such a scene, has written :

"Here are old trees, tall oaks, and gnarled pines,  
That stream with gray-green mosses; here the ground  
Was never touched by spade, and flowers spring up,  
Unsown, and die ungathered.

In these peaceful shades,—  
Peaceful, unpruned, immeasurably old,—  
My thoughts go up the long, dim path of years,  
Back to the earliest days of *liberty*."

Where crosses have been found on the remains of men, in graves over which tall oaks have waved for centuries,—where splendid ruins, in the South, and mounds, in the North, alike proclaim that the New World is not *new*,—where even tradition is silent concerning the rise, destiny and fall of empires which have evidently risen, and perished, in ages far remote,—has a republic been founded. But, unlike the colonies of Greece and Rome, which were protected and cherished by their parent land, this confederation,—to employ the sentiments of Col. Barre,—was planted by British tyranny, suffered most from her persecutions, and flourished best during her neglect. Nevertheless, she has advanced, and now ranks among the first nations of the earth.

The secret of this prosperity is revealed by the fact, that,—superadded to a physical culture similar to that of early

education in Persia and in Rome,—the Pilgrims of New England were a *Christian* band. Like the patriarchs of old, they wandered far from the homes of their fathers; and as with them, too, the God of Abraham still continued in the midst. His altar was erected on the rocks of Plymouth; and this land was dedicated a temple of his praise. In return, his protecting power was displayed, in the defence he furnished against Indian tribes,—extended onward through our revolutionary scenes,—enabling our nation, like Hercules in his cradle, to escape the serpentine coils of France, as well as Britain,—and evident in all our unparalleled success. And now, far removed from the intrigues of Europe, and fearless in our strength, what nation, in *true* greatness, can be compared with this?

Let us be *united*! Even the geographical features and arrangement of our country, (unlike the peninsular seques-trations of Spain, Italy and Greece, the prison cliffs of Swit-zerland, or the severed soil of Britain,) proclaim that it was intended for a *united* people, one national brotherhood, for whose enjoyment the earth teems with productions for every necessity and convenience, while facilities are presented that are unsurpassed, for safe, speedy, internal transportation. Let us, then, forever remain *united*, even though our settlements reflect the sunbeams from the shores of the Pacific, and our population be such that millions of soldiery could be spared to march for our defence! Above all, let us, like our fathers, be renowned for virtue; for thus, and thus only, can we realize the prediction uttered by the bard, in view of the prospective greatness of America:

“Thy reign is the *last*, and *noblest* of time.”

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EXERCISE IV.—RECONCILIATION BETWEEN GREAT BRITAIN AND THE UNITED STATES.—*Chatham.*

[As an exercise in *declamation*, this piece requires an *energetic* and *spirited* tone, free from *mouthing*, *chanting*, and *drawling*.]

From the ancient connexion between Great Britain and her colonies, both parties derived the most important advantages. While the shield of our protection was extended over America, she was the fountain of our wealth, the nerve of our strength, the basis of our power.

It is not, my lords, a wild and lawless banditti whom we oppose: the resistance of America is the struggle of free and virtuous patriots. Let us, then, seize, with eagerness,

the present moment of reconciliation. America has not yet finally given herself up to France : there yet remains a possibility of escape from the fatal effect of our delusions.

In this complicated crisis of danger, weakness, and calamity, terrified and insulted by the neighbouring powers, unable to act in America, or acting only to be destroyed, where is the man who will venture to flatter us with the hope of success from perseverance in measures productive of these dire effects ? Who has the effrontery to attempt it ? Where is that man ? Let him, if he dare, stand forward and show his face.

You cannot conciliate America by your present measures : you cannot subdue her by your present, or any measures. What then can you do ? You cannot conquer, you cannot gain ; but you can practise address ; you can lull the fears and anxieties of the moment into ignorance of the danger that should produce them.

I did hope, that instead of false and empty pride, engendering high conceits, and presumptuous imaginations, ministers would have humbled themselves in their errors, would have confessed and retracted them, and, by an active, though a late repentance, have endeavoured to redeem them. But, my lords, since they have neither sagacity to foresee, nor justice nor humanity to shun, those calamities ;—since not even bitter experience can make them feel, nor the imminent ruin of their country awake them from their stupefaction, the guardian care of parliament must interpose.

I shall therefore, my lords, propose to you an amendment to the address to his majesty. To recommend an immediate cessation of hostilities, and the commencement of a treaty to restore peace and liberty to America, strength and happiness to England, security and permanent prosperity to both countries. This, my lords, is yet in our power ; and let not the wisdom and justice of your lordships neglect the happy, and, perhaps, the only opportunity.

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EXERCISE V.—BUNKER-HILL MONUMENT.—*Webster.*

*From the address delivered at the completion of the Bunker-Hill Monument, June 17, 1843.*

[The elocution of this piece is characterized by *manly, energetic, and noble expression*. The student must guard against a *thin, high-pitched, feeble tone*, as utterly inappropriate, in declaiming an extract such as this. The neglect of vocal and corporeal exercise, renders such utterance too prevalent.]

A duty has been performed. A work of gratitude and

patriotism is completed. This structure, having its foundations in soil which drank deep of early revolutionary blood, has at length reached its destined height, and now lifts its summit to the skies.

The Bunker-Hill monument is finished. Here it stands. Fortunate in the natural eminence on which it is placed,—higher, infinitely higher, in its objects and purpose, it rises over the land, and over the sea; and visible, at their homes, to three hundred thousand citizens of Massachusetts,—it stands, a memorial of the last, and a monitor to the present, and all succeeding generations. I have spoken of the loftiness of its purpose. If it had been without any other design than the creation of a work of art, the granite, of which it is composed, would have slept in its native bed. It has a purpose; and that purpose gives it character. That purpose enrobes it with dignity and moral grandeur. That well known purpose it is, which causes us to look up to it with a feeling of awe. It is itself the orator of this occasion. It is not from my lips, it is not from any human lips, that that strain of eloquence is this day to flow, most competent to move and excite the vast multitudes around. The potent speaker stands motionless before them. It is a plain shaft. It bears no inscriptions, fronting to the rising sun, from which the future antiquarian shall wipe the dust. Nor does the rising sun cause tones of music to issue from its summit. But at the rising of the sun, and at the setting of the sun, in the blaze of noon-day, and beneath the milder effulgence of lunar light, it looks, it speaks, it acts, to the full comprehension of every American mind, and the awakening of glowing enthusiasm in every American heart. Its silent, but awful utterance; its deep pathos, as it brings to our contemplation the 17th of June, 1775, and the consequences which have resulted to us, to our country, and to the world, from the events of that day, and which we know must continue to rain influence on the destinies of mankind, to the end of time; the elevation with which it raises us high above the ordinary feelings of life; surpass all that the study of the closet, or even the inspiration of genius can produce. Today, it speaks to us. Its future auditories will be through successive generations of men, as they rise up before it, and gather round it. Its speech will be of patriotism and courage; of civil and religious liberty; of free government; of the moral improvement and elevation of mankind; and of the immortal memory of those who, with heroic devotion, have sacrificed their lives for their country.

In the older world, numerous fabrics still exist, reared by human hands, but whose object has been lost, in the darkness of ages. They are now monuments of nothing, but the labour and skill which constructed them.

The mighty pyramid itself, half buried in the sands of Africa, has nothing to bring down and report to us, but the power of kings, and the servitude of the people. If it had any purpose beyond that of a mausoleum, such purpose has perished from history, and from tradition. If asked for its moral object, its admonition, its sentiment, its instruction to mankind, or any high end in its erection, it is silent,—silent as the millions which lie in the dust at its base, and in the catacombs which surround it. Without a just moral object, therefore, made known to man, though raised against the skies, it excites only conviction of power, mixed with strange wonder. But if the civilization of the present race of men, founded, as it is, in solid science, the true knowledge of nature, and vast discoveries in art, and which is stimulated and purified by moral sentiment, and by the truths of Christianity, be not destined to destruction, before the final termination of human existence on earth, the object and purpose of this edifice will be known, till that hour shall come. And even if civilization should be subverted, and the truths of the Christian religion obscured by a new deluge of barbarism, the memory of Bunker Hill and the American Revolution will still be elements and parts of the knowledge, which shall be possessed by the last man to whom the light of civilization and Christianity shall be extended.

EXERCISE VI.—DEATH OF DE ARGENTINE.—*Scott.*

*The scene is that of the battle of Bannockburn, in which Robert Bruce, king of Scotland, defeated the English army under king Edward.*

[The metre of this piece requires close attention, to keep the rhythm of the voice from falling into monotonous and mechanical chanting. It is never desirable to hear verse recited in the dry tone of prose. But, in pieces like the following, the teacher's direction to the young student, must often be, 'Keep nearer to the prose tone.')

Already scatter'd o'er the plain,—  
Reproof, command, and counsel, vain,—  
The rearward squadrons fled amain,  
Or made but doubtful stay :—  
In vain the royal Edward threw  
His person 'mid the spears,

Cried ‘Fight !’ to terror and despair,  
 Menaced, and wept, and tore his hair,  
     And cursed their caitiff fears ;  
 Till Pembroke turned his bridle rein,  
 And forced him from the fatal plain.  
 With them rode Argentine, until  
 They gained the summit of the hill,  
 But quitted there the train :—  
 “ In yonder field a gage I left,—  
 I must not live, of fame bereft ;  
     I needs must turn again.  
 Speed hence, my liege, for on your trace,  
 The fiery Douglas takes the chase,  
     I know his banner well.  
 God send my sovereign joy and bliss,  
 And many a happier field than this :—  
     Once more, my liege, farewell !”

Again he faced the battle-field,—  
 Wildly they fly, are slain, or yield.  
 “ Now then,” he said, and couched his **spear**,  
 “ My course is run,—the goal is near :  
 One effort more, one brave career,  
     Must close this race of mine !”  
 Then in his stirrups rising high,  
 He shouted loud his battle-cry,  
 ‘ Saint James for Argentine !’

And, of the bold pursuers, four  
 The gallant knight from saddle bore ;  
 But not unharmed ;—a lance’s point  
 Has found his breast-plate’s loosen’d joint,  
     An axe has razed his crest ;  
 But still on Colonsay’s fierce lord,  
 Who press’d the chase with gory sword,  
     He rode with spear in rest,  
 And through his bloody tartans bored,  
     And through his gallant breast.  
 Nail’d to the earth, the mountaineer  
 Yet writhed him up against the spear,  
     And swung his broad-sword round !  
 —Stirrups, steel-boot, and cuish gave way  
 Beneath that blow’s tremendous sway,—  
     The blood gush’d from the wound ;  
 And the grim Lord of Colonsay  
     Hath turn’d him on the ground,

And laughed in death-pang, that his blade  
The mortal thrust so well repaid.

Now toil'd the Bruce, the battle done,  
To use his conquest boldly won ;  
And gave command for horse and spear  
To press the southron's scatter'd rear,  
Nor let his broken force combine,  
—When the war-cry of Argentine  
Fell faintly on his ear !

“ Save, save his life,” he cried, “ Oh ! save  
The kind, the noble, and the brave !”  
The squadrons round free passage gave ;  
The wounded knight drew near.

He raised his red-cross shield no more ;  
Helm, cuish, and breast-plate, stream'd with gore ;  
Yet, as he saw the king advance,  
He strove, even then, to couch his lance :—  
The effort was in vain !

The spur-stroke fail'd to rouse the horse ;  
Wounded and weary, in mid course  
He stumbled on the plain.

Then foremost was the generous Bruce,  
To raise his head, his helm to loose.  
—“ Lord, earl, the day is thine !  
My sovereign's charge, and adverse fate,  
Have made our meeting all too late :

Yet this may Argentine,  
As boon from ancient comrade, crave,—  
A Christian's mass, a soldier's grave.”—

Bruce press'd his dying hand :—its grasp  
Kindly replied ; but, in his clasp,  
It stiffen'd and grew cold ;—  
And, “ Oh ! farewell !” the victor cried,  
“ Of chivalry the flower and pride,  
The arm in battle bold,  
The courteous mien, the noble race,  
The stainless faith, the manly face !—  
Bid Ninian's convent light their shrine,  
For late-wake of De Argentine.  
O'er better knight, on death-bier laid,  
Torch never gleamed, nor mass was said !”

EXERCISE VII.—SPEECH AGAINST WRITS OF ASSISTANCE.—*Otis.*

[This exercise is introduced for the sake of practice in the *direct* tones of *actual* business, and as a means of avoiding a uniform declamatory swell. To speak such a piece with *sustained force* and *spirit*, is an attainment of higher merit, than to recite well the most brilliant passage of poetry.]

May it please your Honours,—I was desired by one of the court to look into the books, and consider the question now before them, concerning writs of assistance. I have accordingly considered it, and now appear not only in obedience to your order, but likewise in behalf of the inhabitants of this town,\* who have presented another petition, and out of regard to the liberties of the subject. And I take this opportunity to declare, that, whether under a fee or not, (for, in such a case as this, I despise a fee,) I will, to my dying day, oppose with all the powers and faculties God has given me, all such instruments of slavery on the one hand, and villany on the other, as this writ of assistance is.

It appears to me the worst instrument of arbitrary power,—the most destructive of English liberty, and the fundamental principles of law, that ever was found in an English law-book. I must therefore beg your Honours' patience and attention to the whole range of an argument that may perhaps appear uncommon, in many things, as well as to points of learning that are more remote and unusual, that the whole tendency of my design may be the more easily perceived, the conclusions better descend, and the force of them be better felt.

I shall not think much of my pains in this cause, as I engaged in it from principle. I was solicited to argue this cause as ‘advocate general;’ and, because I would not, I have been charged with ‘desertion from my office.’ To this charge I can give a very sufficient answer. I renounced that office, and I argue this cause, from the same principle; and I argue it with the greater pleasure, as it is in favour of British liberty, at a time when we hear the greatest monarch on earth, declaring from the throne, that he glories in the name of Briton, and that the privileges of his people are dearer to him than the most valuable prerogatives of his crown; and it is in opposition to a kind of power, the exercise of which, in former periods of English history, cost one king of England his head, and another his throne.’

I have taken more pains in this cause, than I ever will take

\* Boston.

again ; although my engaging in this, and another popular cause, has raised much resentment. But I think I can sincerely declare, that I submit myself to every odious name for conscience' sake ; and, from my soul, I despise all those whose guilt, or malice, or folly, has made them my foes.

Let the consequences be what they will, I am determined to proceed. The only principles of public conduct, that are worthy of a gentleman or a man, are to sacrifice estate, ease, health, applause, and even life, at the sacred call of his country.

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EXERCISE VIII.—BERNARDO AND KING ALPHONSO.—*Translated by Lockhart.*

[To avoid *sing-song tone*, is the great point for practice, in pieces such as this, and to give the emotion, with *full, vivid modulation.*]

With some good ten of his chosen men,  
Bernardo hath appeared,  
Before them all in the palace hall,  
The lying king to beard ;  
With cap in hand and eye on ground,  
He came in reverend guise,  
But ever and anon he *frowned*,  
And flame broke from his eyes.

“A *curse* upon thee,” cries the king,  
“Who com’st *unbid* to me !  
But what from traitor’s blood should spring,  
Save *traitor* like to thee ?  
His sire, lords, had a traitor’s heart,—  
Perchance our champion brave,  
May think it were a *pious part*  
To share Don Sancho’s grave.”

“Whoever told this tale  
The king hath rashness to repeat,”  
Cries Bernard, “here my gage I fling  
Before the liar’s feet.  
No treason was in Sancho’s blood,  
No stain in mine doth lie,—  
Below the throne, what knight will own  
The coward calumny ?

“The blood that I like water shed,  
When Roland did advance,

By secret traitors brought and led,  
 To make us slaves of France,—  
 The life of king Alphonso,  
 I saved at Ronceval,  
 Your words, lord king, were recompense  
 Abundant for it all.

“ Your horse was down,—your hope was flown,—  
 Ye saw the falchion shine,  
 That soon had drunk your royal blood,  
 Had I not ventured mine.  
 But memory, soon, of service done,  
 Deserteſt the ingrate ;  
 And ye’ve thanked the ſon for life and crown,  
 By the father’s bloody fate.

“ Ye ſwore upon your kingly faith,  
 To ſet Don Sancho free ;  
 But, curse upon your paltering breath !  
 The light he ne’er did ſee :  
 He died in dungeon cold and dim,  
 By Alphonſo’s base decree ;  
 And viſage blind, and mangled limb,  
 Were all they gave to me :

“ The king that ſwerveth from his word,  
 Hath stained his purple black :  
 No Spanish lord shall draw his ſword  
 Behind a liar’s back.  
 But noble vengeance ſhall be mine ;  
 And open hate I’ll show :—  
 The king hath injured Carpio’s line,  
 And Bernard is his foe !”

“ Seize,—ſeize him !” loud the king doth ſcream,—  
 “ There are a thouſand here,—  
 Let his foul blood this instant stream,—  
 What ! caitiffs, do ye fear ?  
 Seize,—ſeize the traitor !” But not one  
 To move a finger dareth :  
 Bernardo standeth by the throne,  
 And calm his ſword he bareth.

He drew the falchion from its ſheath,  
 And held it up on high ;  
 And all the hall was ſtill as death :—  
 Cries Bernard, “ Here am I,

And here's the sword that owns no lord,  
 Excepting heaven and me :  
 Fain would I know who dares its point,—  
 King,—condé,—or grandee.”

Then to his mouth his horn he drew,—  
 It hung below his cloak,—  
 His ten true men the signal knew,—  
 And through the ring they broke ;  
 With helm on head, and blade in hand,  
 The knights the circle break,  
 And back the lordlings 'gan to stand,  
 And the false king to quake.

“ Ha ! Bernard ! ” quoth Alphonso,  
 “ What means this warlike guise ?  
 Ye know full well I jested :—  
 Ye know your worth I prize ! ”—  
 But Bernard turned upon his heel,  
 And smiling passed away.—  
 Long rued Alphonso and Castile  
 The *jesting* of that day !

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#### EXERCISE IX.—VALUE OF DECISION AND INTREPIDITY.—Walsh.

[The following piece is designed for practice in the style of *animated narrative*. It differs from Exercise I., in possessing more *energy of tone*, and a *livelier movement* of voice. A *distinct and spirited enunciation* of every word, is, in this and similar exercises, indispensable to appropriate elocution.]

The election of Gomez Pedraza to the presidency of Mexico, was not acquiesced in by the people; and from discontent and murmurs, they soon proceeded to open revolt. At night, they took possession of the artillery barracks, a large building, commonly called the ‘Accordada,’ which is so situated at the termination of the main street, that a battery erected opposite to it commanded the palace. Near the Accordada, is the Alameda, a public walk, about three-quarters of a mile in circumference, and ornamented with noble trees. The action commenced here, after a vain attempt on the part of the government to negotiate with the people. The government forces were driven out of the Alameda, and batteries established higher up the street.

The second day, the troops of the Accordada, commanded by Zavala and Lobato, advanced towards the centre of the

city, in two columns,—one by the main street, and the other by a street running parallel to it, on which the house of Mr. Poinsett, the American ambassador, was situated. In order to check the advance of these columns, the government troops were posted in the towers and steeples of the convents and churches; and traverses, mounted with cannon, were constructed across the streets.

One of these works was situated about one hundred yards from Mr. Poinsett's house, and immediately under the tower of a convent on which men were stationed. After several ineffectual attempts had been made to carry this work by an attack of infantry in front, suddenly a squadron of cavalry, that had succeeded in turning the flank of the battery, which was unprotected, came thundering upon the artillery, and sabred the men at their guns.

The soldiers on the tower, who for a time were afraid to use their arms, lest they should kill their comrades, at length poured down an effective fire upon the cavalry. Several fell; some dashed down the street; and others threw themselves off their horses, and took refuge under the eaves of the very tower whence this destructive fire had proceeded. The horses, whose riders had been killed, ran about wild with terror; but those of the dismounted cavaliers instinctively leaned up against the wall of the tower, as closely as their riders did, and both escaped the shots from above. When the cannon of this battery was silenced, the troops were soon driven from the convent.

The convent of Saint Augustine, situated in the rear of Mr. Poinsett's house, was the last to yield to the besiegers. While the firing was going on at this post, Madame Yturri-garay, widow of the former viceroy of Mexico, who lived in the adjoining house, rushed into her balcony, almost frantic with fear, and implored Mr. Poinsett to protect her house. While he was giving her assurances of protection, and trying to calm her fears, a shot was fired at him from the roof of the convent opposite his house. The ball passed through his cloak, and buried itself in the shutter of the balcony window.

He retired within the house, and shortly after the besiegers were heard advancing. They were composed of the common people of the city, and the peasants of the neighbouring villages, mingled with the civic guard of Mexico, and deserters from different regiments. The tramp of armed men, and the hum of voices, alone indicated their approach; but when they reached the house, there arose one wild shout; and a

desperate rush was made to burst open the door. The massive gates resisted the utmost efforts of the crowd. A cry arose to fire into the windows, to bring up cannon, to drive in the door; and bitter imprecations were uttered against the owner of the house, for sheltering their enemies, the European Spaniards, many of whom had sought an asylum in Mr. Poinsett's house.

At this moment Mr. Poinsett directed Mr. Mason, the secretary of the American legation, to throw out the flag of the United States. This was gallantly done; and they both stood on the balcony, beneath its waving folds. The shouts were hushed: the soldiers slowly dropped the muzzles of their guns, which were levelled at the balcony and windows.

Mr. Poinsett seized this opportunity to tell them who he was, and what flag waved over him, and to claim security for all who were under its protection. Perceiving that the crowd was awed, and began to consult together, he retired from the balcony to despatch his servant with a note to the commander of the besieging army. The servant returned, and reported that the press was so great, that the porter was afraid to open the door, lest the crowd should rush in.

Mr. Poinsett instantly resolved to go down himself, and have the door opened. As he descended the stairs, he was joined by Mr. Mason. They proceeded together across the court-yard to the door, which the porter was ordered to open. As they stepped over the threshold, the dense crowd which filled the street, rolled back like a wave of the ocean. The servant, who was a Mexican, mingled with them; and before the people recovered from their astonishment, the two gentlemen returned into the court-yard, and the door was closed by the porter.

Before they reached the front of the house, they heard the rapid advance of a body of cavalry. It was commanded by a friend of the legation. The gates were thrown open; the horsemen rode into the court-yard; their commander stationed sentinels before the door; and Mr. Poinsett had the satisfaction of redeeming his promise of protection to Madam Yturriigaray. Her house was respected amidst the wildest disorder; and those who had sought an asylum under the flag of the United States, remained in perfect safety, until tranquillity was restored.

EXERCISE X.—ELECTION ANECDOTE.—*Anonymous.*

[The practice of pieces characterized by wit and humour, is of the utmost service, in breaking up *dull* and *lifeless* habits of utterance. Nothing has so much effect in *moulding the tones* of a young reader, or imparting *ease* and *flexibility* of manner, in *speaking*. The great security for exemption from faults, and for the attainment of perfection, in reading or reciting such pieces, is, *to enter heartily and fully into the humorous mood*.—Such exercises are to be regarded as intellectual ‘play’;—and, like all other forms of play, demanding full life and activity.]

Hail, glorious day, on which the Bill was pass’d,  
That gave at last

Reform to Britons free !

The Boroughs which had long been rotten,  
Are dead, and clean forgotten,  
As they ought to be.

No more can seats be bought and sold,—  
We’ve done with such abuses ;

No more can gold,  
Or flimsy notes,  
Purchase base votes :

The poorest man can now vote as he chooses.

But what’s a moral without illustration ?

None can avail,  
Without a *tale*

To fit it :—so here goes for my narration.

At the last election for the borough town  
Of Guttlebury,

A spick and span new candidate came down,

A fit and proper person, very :—

He vowed that he the people’s man was,

And drew a glowing picture on his *canvass*

Of rights and wrongs, and England’s *Charter*,

And swore, for liberty he’d die a martyr.

He called upon a cobbler in his rounds,

One Jacob Sneak,

His vote and interest to bespeak :

Says he, “ You are a patriot to the bone,

And, sounds !

A cobbler now may say his *sole’s* his own :—

Come, friend, your name enroll,

And show *your* face, when I display *my* poll

Your face is but a lean one now,—  
 I must allow,—  
 “Or tell a monstrous thumper :  
     It shows dejection ;  
 But on the day of our election  
     I hope to see you with a *plumper*.

True blue’s the colour that can ne’er be beat !  
 If you’ll but make a *stand*,—I’ll get a *seat*.”  
     Says Mr. Sneak,  
 (As soon as *his* turn came to speak,)  
     “ I’d like to give a vote, no doubt,  
         But I’m afraid  
         My rates ar’n’t paid,  
 And so, perhaps, they’ll scratch me out !  
 What’s worse than all, I know a dozen more,  
     Good men and sure,  
 Will raise their *voices* with me for the blue,  
     If *I* but axes,  
         And yet can’t raise,  
         In these starvation days,  
             A sous \*  
         To pay their taxes ! ”  
 “ A dozen votes in jeopardy ! ” exclaims  
     Th’ impatient squire ;  
 “ There’s surely some mistake,—I’ll straight inquire,  
     Give me their names.”

They parted ; and,—no matter how or when,—  
*The rates were paid* of these same men,  
     Who never paid a rate before,  
         Except by *rating* the collector soundly,  
             And roundly,  
                 And shutting in his face the door.  
 The candidate his visit soon repeated,  
 And for their votes his friends again entreated.  
     “ All’s right,” said he ;  
         “ You are safe *now* in the registration ;  
         And if you will but vote for me,  
             ’T will be  
                 For the good of the nation ! ”  
 What ! ” replies Sneak, “ and have you done the trick  
     So quick ? ”

\* Pronounced *soo*.

Now, that's what I calls clever !  
 Me and my friends must all shout ' Blue for ever !  
 And so we will, my hearty !  
 We'll strain our throats  
 Until they crack ;  
 But as to votes,—  
 Good luck !—  
 A-hem,—  
 I'm very sorry,—but we've promised *them*  
 To th' opposite party ! ”

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EXERCISE XI.—OREGON.—*Knickerbocker Magazine.*

[The following passage is designed as an exercise in the full tones of lofty and expansive description. The common errors in reading such pieces, are, a flat and inexpressive tone, on one hand,—or a mouthing and formal swell, on the other. A true elocution sustains the poetic elevation of the language by a chastened dignity of utterance.]

Mr. Parker, whose book has suggested our subject, was sent out by the American Board of Foreign Missions; and he appears to have been eminently faithful to his trust, amidst numerous perils and privations, which are recorded, not with vain boasting and exaggeration, but with becoming modesty and brevity. His descriptions, indeed, are all of them graphic, without being minute and tedious.

Before reaching the Black Hills, he places before us their prairies, rolling in immense seas of verdure, on which millions of tons of grass grow up but to rot on the ground, or feed whole leagues of flame; over which sweep the cool breezes, like the trade winds of the ocean; and into whose green recesses bright-eyed antelopes bound away, with half-whistling snuff, leaving the fleetest hound hopelessly in the rear. There herd the buffaloes, by thousands together, dotting the landscape,—seeming scarce so large as rabbits, when surveyed at a distance, from some verdant bluff, swelling in the emerald waste.

Sublimer far, and upon a more magnificent scale, are the scenes among the Rocky Mountains. Here are the visible footsteps of God! Yonder, mountain above mountain, peak above peak, ten thousand feet heavenward, to regions of perpetual snow, rise the Titans of that mighty region. Here the traveller threads his winding way through passages so narrow, that the towering, perpendicular cliffs throw a dim twilight gloom upon his path, even at mid-day. Anon he

emerges; and lo! a cataract descends a distant mountain, like a belt of snowy foam girding its giant sides.

On one hand, mountains spread out into horizontal plains; some rounded like domes, and others terminating in sharp cones and abrupt eminences, taking the forms of pillars, pyramids, and castles; on the other, vast circular embankments thrown up by volcanic fires, mark the site of a yawning crater; while, far below, perchance, a river dashes its way through the narrow, rocky passage, with a deep-toned roar, in winding mazes in mist and darkness.

Follow the voyager, as he descends the Columbia, subject to winds, rapids, and falls; two hundred miles from any whites, and amid tribes of stranger Indians, all speaking a different language. Here, for miles, stretches a perpendicular basaltic wall, three or four hundred feet in height; there, foam the boiling eddies, and rush the varying currents; on one side opens a view of rolling prairies, through a rocky vista, on the other, rise the far-off mountains, mellowed in the beams of the morning sun.

Now the traveller passes through a forest of trees, standing in their natural positions, in the bed of the river, twenty feet below the water's surface. Passing these, he comes to a group of islands, lying high in the stream, piled with the coffin canoes of the natives, filled with their dead, and covered with mats and split plank. He anchors for a while at a wharf of natural basalt, but presently proceeds on his way, gliding now in solemn silence, and now interrupted by the roar of a distant rapid, gradually growing on the ear, until the breaking water and feathery foam, arise to the view.

Passing under a rocky cavern, by the shore, formed of semi-circular masses which have overbrowed the stream for ages, 'frowning terrible, impossible to climb,' he awaits the morning; listening during the night watches to hear the distant cliffs

— 'reverberate the sound  
Of parted fragments tumbling from on high.'

Such are the great features of the Missionary's course, until the boundary of the 'Far West,' is reached, and he reposes for a time, from his long and toilsome journey.

EXERCISE XII.—THE GLADIATOR.—*Jones.*

[A bold, graphic, and occasionally dramatic, style of reading or recitation, is required in the following piece, to keep up with the vividness of the narration and description.]

They led a lion from his den,  
 The lord of Afric's sun-scorched plain ;  
 And there he stood, stern foe of men,  
 And shook his flowing mane.  
 There's not of all Rome's heroes, ten  
 That dare abide this game.  
 His bright eye nought of lightning lacked ;  
 His voice was like the cataract.

They brought a dark-haired man along,  
 Whose limbs with gyves of brass were bound  
 Youthful he seemed, and bold, and strong,  
 And yet unscathed of wound.  
 Blithely he stepped among the throng,  
 And careless threw around  
 A dark eye, such as courts the path  
 Of him, who braves a Dacian's wrath.

Then shouted the plebeian crowd,—  
 Rung the glad galleries with the sound ;  
 And from the throne there spake aloud  
 A voice,—“ Be the bold man unbound !  
 And, by Rome's sceptre, yet unbowed,  
 By Rome, earth's monarch crowned,  
 Who dares the bold, the unequal strife,  
 Though doomed to death, shall save his life.”

Joy was upon that dark man's face ;  
 And thus, with laughing eye, spake he ;  
 “ Loose ye the lord of Zaara's waste,  
 And let my arms be free :  
 ‘ He has a martial heart,’ thou sayest ;—  
 But oh ! who will not be  
 A hero, when he fights for life,  
 For home, and country, babes, and wife ! ”

And thus I for the strife prepare :  
 The Thracian falchion to me bring ;  
 But ask th' imperial leave to spare  
 The shield,—a useless thing.

Were I a Samnite's rage to dare,  
 Then o'er me would I fling  
 The broad orb; but to lion's wrath  
 The shield were but a sword of lath."

And he has bared his shining blade,  
 And springs he on the shaggy foe;  
 Dreadful the strife, but briefly played;—  
 The desert-king lies low:  
 His long and loud death-howl is made;  
 And there must end the show.  
 And when the multitude were calm,  
 The favourite freed-man took the palm.

"Kneel down, Rome's emperor beside!"  
 He knelt, that dark man;—o'er his brow  
 Was thrown a wreath in crimson died;  
 And fair words gild it now:  
 "Thou art the bravest youth that ever tried  
 To lay a lion low;  
 And from our presence forth thou go'st  
 To lead the Dacians of our host."

Then flushed his cheek, but not with ~~pride~~,  
 And grieved and gloomily spake he:  
 "My cabin stands where blithely glide  
 Proud Danube's waters to the sea:  
 I have a young and blooming bride,  
 And I have children three:—  
 No Roman wealth or rank can give  
 Such joy as in their arms to live.

My wife sits at the cabin door,  
 With throbbing heart and swollen eyes  
 While tears her cheek are coursing o'er  
 She speaks of sundered ties.  
 She bids my tender babes deplore  
 The death their father dies;  
 She tells these jewels of my home,  
 I bleed to please the rout of Rome.

I cannot let those cherubs stray  
 Without their sire's protecting care;  
 And I would chase the griefs away  
 Which cloud my wedded fair."

The monarch spoke ; the guards obey,  
 And gates unclosed are :  
 He 's gone !—No golden bribes divide  
 The Dacian from his babes and bride.

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EXERCISE XIII.—APPEAL TO THE PEOPLE OF MEATH IN 1834.—  
*Henry Grattan.*

[*Bold and animated declamation* is the prevailing strain of this piece. *Free and forcible action*, and *frequent change of attitude*, are also essential to its character, as a political harangue.]

Fellow-Countrymen,—The Chancellor of the Exchequer has stated that it is the intention of government to renew the Coercion Bill, and place all Ireland beyond the pale of the constitution. As one of your representatives, I therefore appeal to you, and inquire whether, in your opinion, this is necessary, and whether the county of Meath requires it ? If so, declare it ; and let me have your sentiments. I am of opinion that it is not ; and with that conviction I address you. I appeal to your sober senses. I appeal also to your love of freedom,—to your pride as a nation, and to the feelings which belong to man.

I ask, will you in silence permit this invasion of your rights, at once wanton, mischievous, uncalled for, and unnecessary ? Will you patiently tolerate the annihilation of all freedom,—the appointment of a supreme dictator, who may, at his will, suspend all your rights, liberties, and privileges ? Will you, without a murmur of dissent, submit to a tyranny which nearly equals that of the Russian autocrat, and is second to that of Bonaparte ?

If you are willing thus to bend, and bow your necks beneath this yoke, select in my place another member ; for I am not fit or willing to be the representative of slaves. Feeling thus, I give my opinion and my advice. I am attached, and ever will be attached, to England, ‘so long as’ she upholds the liberties of Ireland ; but I am, and ever will, and ever ought to be, the enemy of England, if she attempts to keep Ireland in slavery !

Therefore it is that I advise you to meet. Assemble in your parishes, villages, and hamlets. Resolve,—petition,—address : bad as the British House of Commons is, let it not be said that you have neglected to put to the test either its virtue or compliance. Petition against the demolition of your constitution ; your lives, your properties, those of your

wives and children, all may be at stake. Recollect that liberty consists not only in its actual enjoyment, but in the impossibility of another depriving you of it against your consent.

In this question consider the interest of England is involved, as well as your independence. These habitual departures from freedom familiarize men with arbitrary power; and what others permit to be inflicted upon us, they may, at no distant day, tolerate themselves. All is doubt, distrust, and disgrace; and in this instance, rely on it, that the certain and fatal result will be to make Ireland hate the connexion, contemn the councils of England, and despise her power.

Tell this to the king; state to him your apprehension and these dangers; call on his gracious majesty to redeem the pledge he gave to Ireland in his speech from the throne, at the close of the last session. Petition the House of Commons. Call for an inquiry into the real or supposed crimes of Ireland, for which she is to be visited with this horrid calamity! Challenge ministers to the proof, and put yourselves on God and your country. If guilty, let us calmly abide the results, and peaceably submit to our sentence; but if we are traduced, and really be innocent, tell ministers the truth,—tell them they are tyrants; and strain every effort to avert their oppression. Do not descend to your graves with the damning censure, that you suffered the liberties of your country to be taken away, and that you were mutes as well as cowards. Come forward, like men,—not in Meath alone, but in Ireland, everywhere. Protest against this atrocious attempt,—look in the face the enemies of your country;—and if our liberties are to be cloven down, if Ireland is again enthralled, let us at least stand firm and erect, ‘while the assassins strike the blow;’ and if we fall, let it be like men who deserve to be free.

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EXERCISE XIV.—THE LEPER.—*Willis.*

[In reading or reciting this piece, *a soft and chastened tone*, adapted to the touching narrative, and simple but beautiful style of the piece, should prevail throughout.]

“ Room for the leper! room!”—And, as he came,  
The cry passed on—“ Room for the leper! room!”  
—Sunrise was slanting on the city gates,  
Rosy and beautiful; and from the hills

The early-risen poor were coming in,  
 Duly and cheerfully to their toil, and up  
 Rose the sharp hammer's clink, and the far hum  
 Of moving wheels, and multitudes astir,  
 And all that in a city murmur swells,—  
 Unheard but by the watcher's weary ear,  
 Aching with night's dull silence,—or the sick,  
 Hailing the welcome light and sounds, that chase  
 The death-like images of the dark away.  
 —“Room for the leper!” And aside they stood—  
 Matron, and child, and pitiless manhood,—all  
 Who met him on his way,—and let him pass.  
 And onward through the open gate he came,  
 A leper with the ashes on his brow,  
 Sackcloth about his loins, and on his lip  
 A covering,—stepping painfully and slow,  
 And with a difficult utterance, like one  
 Whose heart is with an iron nerve put down,  
 Crying “Unclean! Unclean!”

’T was now the first  
 Of the Judean autumn, and the leaves,  
 Whose shadows lay so still upon his path,  
 Had put their beauty forth beneath the eye  
 Of Judah’s loftiest noble. He was young,  
 And eminently beautiful; and life  
 Mantled in elegant fulness on his lip,  
 And sparkled in his glance; and in his mien  
 There was a gracious pride, that every eye  
 Followed with benisons;—*and this was he!*

\*       \*       \*       \*       \*

And he went forth—alone! Not one of all  
 The many whom he loved, nor she whose name  
 Was woven in the fibres of his heart  
 Breaking within him now, to come and speak  
 Comfort unto him. Yea,—he went his way,  
 Sick, and heart-broken, and alone,—to die!  
 For God had cursed the leper!

It was noon,  
 And Helon knelt beside a stagnant pool  
 In the lone wilderness, and bathed his brow,  
 Hot with the burning leprosy, and touched  
 The loathsome water to his fevered lips,  
 Praying that he might be so blest,—to die!

—Footsteps approached ; and, with no strength to flee,  
 He drew the covering closer on his lip,  
 Crying, “ Unclean ! Unclean ! ” and in the folds  
 Of the coarse sackcloth shrouding up his face,  
 He fell upon the earth till they should pass.  
 Nearer the stranger came, and bending o'er  
 The leper's prostrate form, pronounced his name.  
 “ Helon ! ”—The voice was like the master-tone  
 Of a rich instrument,—nest strangely sweet ;  
 And the dull pulses of disease awoke,  
 And, for a moment, beat beneath the hot  
 And leprous scales with a restoring thrill !  
 “ Helon ! arise ! ”—and he forgot his curse,  
 And rose and stood before Him.

## Love and awe

Mingled in the regard of Helon's eye,  
 As he beheld the stranger.—He was not  
 In costly raiment clad, nor on His brow  
 The symbol of a princely lineage wore ;—  
 No followers at His back,—nor in His hand  
 Buckler, or sword, or spear ;—yet in His mien  
 Command sat throned serene ; and if He smiled,  
 A kingly condescension graced His lips,  
 A lion would have crouched to in his lair.  
 His garb was simple, and His sandals worn,  
 His stature modelled with a perfect grace ;  
 His countenance the impress of a God,  
 Touched with the opening innocence of a child ,  
 His eye was blue and calm, as is the sky  
 In the serenest noon ; His hair unshorn  
 Fell to His shoulders ; and His curling beard  
 The fulness of perfected manhood bore.  
 —He looked on Helon earnestly awhile,  
 As if His heart were moved, and stooping down,  
 He took a little water in His hand,  
 And laid it on his brow, and said, “ Be clean ! ”  
 And lo ! the scales fell from him ; and his blood  
 Coursed with delicious coolness through his veins,  
 And his dry palms grew moist ; and on his brow  
 The dewy softness of an infant's stole :  
 His leprosy was cleansed ; and he fell down  
 Prostrate at Jesus' feet, and worshipped Him.

## EXERCISE XV.—AMERICAN FREEDOM.—Dewey.

[In reading or declaiming the following passage, the blending of poetic beauty of style with energy of sentiment, demands attention to an earnest, yet chaste, expression in voice and action.]

Yes, let me be free ; let me go and come at my own will ; let me do business and make journeys, without a vexatious police or insolent soldiery, to watch my steps ; let me think, and do, and speak, what I please, subject to no limit but that which is set by the common weal ; subject to no law but that which conscience binds upon me ; and I will bless my country, and love its most rugged rocks and its most barren soil.

I have seen my countrymen, and have been with them, a fellow-wanderer, in other lands ; and little did I see or feel to warrant the apprehension, sometimes expressed, that foreign travel would weaken our patriotic attachments. One sigh for home,—home, arose from all hearts. And why, from palaces and courts,—why, from galleries of the arts, where the marble softens into life, and painting sheds an almost living presence of beauty around it,—why, from the mountain's awful brow, and the lovely valleys and lakes touched with the sunset hues of old romance,—why, from those venerable and touching ruins to which our very heart grows,—why, from all these scenes, were they looking beyond the swellings of the Atlantic wave, to a dearer and holier spot of earth,—their own, own country ? Doubtless, it was in part, because it is their country. But it was also, as every one's experience will testify, because they knew that there was no oppression, no pitiful exactation of petty tyranny ; because that there, they knew, was no accredited and irresistible religious domination ; because that there, they knew, they should not meet the odious soldier at every corner, nor swarms of imploring beggars, the victims of misrule ; that there, no curse causeless did fall, and no blight, worse than plague and pestilence, descended amidst the pure dews of heaven, because, in fine, that there, they knew, was liberty, —upon all the green hills, and amidst all the peaceful valleys, —liberty, the wall of fire around the humblest home ; the crown of glory, studded with her ever-blazing stars, upon the proudest mansion !

My friends, upon our own homes that blessing rests, that guardian care and glorious crown ; and when we return to those homes, and so long as we dwell in them,—so long as no oppressor's foot invades their thresholds, let us bless them,

and hallow them as the homes of freedom ! Let us make them, too, the homes of a nobler freedom,—of freedom from vice, from evil passion,—from every corrupting bondage of the soul.

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EXERCISE XVI.—CONVERSATION.—*Cowper.*

[The appropriate elocution of the following extract, implies a *free and lively style, highly expressive*, in its character,—but not carried to the extent of *mimicry*, either in voice or gesture. The tone should be carefully kept from running into measured *chant* or *jingle*.]

The emphatic speaker dearly loves to oppose,  
In contact inconvenient, nose to nose,—  
As if the gnomon on his neighbour's phiz,  
Touched with a magnet, had attracted his.  
His whispered theme, dilated, and at large,  
Proves, after all, a wind-gun's airy charge,—  
An extract of his diary,—no more,—  
A tasteless journal of the day before.  
He walk'd abroad, o'er taken in the rain,  
Call'd on a friend, drank tea, stepped home again,  
Resumed his purpose, had a world of talk  
With one he stumbled on, and lost his walk.  
I interrupt him with a sudden bow,—  
'Adieu, dear sir ! lest you should lose it now.'

I cannot talk with civet in the room,—  
A fine puss gentleman, that's all perfume :  
His odoriferous attempts to please,  
Perhaps might prosper with a swarm of bees ;  
But we that make no honey, though we sting,—  
(Poets,)—are sometimes apt to maul the thing.

A graver coxcomb we may sometimes see,  
Quite as absurd, though not so light as he ;  
A shallow brain behind a serious mask,  
An oracle within an empty cask,  
The solemn fop,—significant and budge,  
A fool with judges, amongst fools a judge ;  
He says but little, and that little said  
Owes all its weight, like loaded dice, to lead.  
His wit invites you, by his looks, to come,  
But, when you knock, it never is at home :  
'T is like a parcel sent you by the stage.—  
Some handsome present, as your hopes presage :

'T is heavy, bulky, and bids fair to prove  
 An absent friend's fidelity and love,—  
 But, when unpacked, your disappointment groans,  
 To find it stuffed with brickbats, earth, and stones.

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EXERCISE XVII.—SAND STORM IN THE DESERT.—*Frazer.*

[The tones of serious and earnest description, as in the following example, should always be *firm*, *grave*, and *energetic*, but *spiritual* and *expressive*.]

Day dawned at last; and morning found me still in a wide and trackless waste of sand,—which, as the sun arose, was only bounded by those flitting vapours which deceive the thirsty traveller, with the belief that water is near, and have thence obtained the name of 'the water of the desert.' In vain I looked for the marks by which my friend Selim had taught me to recognise a place of refreshment.

There was too much cause to fear that I was now in one of those terrible tracts of dry and moving sand, in which no water is found; and which sometimes, when set in motion by the wind, swallow up whole caravans and their conductors. Alas! the morning light, so earnestly expected, only dawned to prove that I was surrounded by dangers I had never dreamed of.

The wind, which had blown so piercingly all night, lulled, as it generally does, towards morning. But the hazy vapour, loaded with light particles of sand, through which the sun rose as red as blood, gave warning that the calm would not continue long; nor had I pursued my course another hour, before the roar of the desert wind was heard; columns of dust began to rise in the horizon; and the air became gradually filled with drifting sand.

As the wind increased, the whole plain around me, which had been heaped by former tempests into ridges like the waves of a troubled sea, now got in motion; the sand blew from off their crests, like spray from the face of the waters, and covered myself and horse with its dense eddies; while, often unable to distinguish the true course, my horse toiled over the ridges, sinking up to the very girths, in their deep baffling substance.

I continued, for some hours, to persevere, struggling against the fury of the gale, when my alarm became increased by observing that my horse, which hitherto had stood out with admirable perseverance, even when his progress was the most painfully impeded by the deep sand, now became terrified

and restive. He snorted, reared, and appeared unable, as well as unwilling, to face the sharp drifting of the still increasing storm. In vain I soothed him, or urged him on with heels and hand: the animal, which hitherto had obeyed my voice, almost like an intelligent being, now paid no attention either to caresses or blows. In the severe squalls that drove past at intervals, he fairly turned his back to them, and would not move; and, even when the wind lulled for a little, he could hardly be forced to advance a step.

I scorned to yield my life without a struggle, yet saw not the means of preserving it. To abandon my horse, would have been, in fact, to give up hope; for I could not have proceeded a single mile on foot; yet to remain stationary, as I was forced to do by the terror of the animal, involved manifest destruction. Every thing that offered resistance to the torrent of sand, which sometimes poured along the earth, like a rapid stream of water, was overwhelmed by it, in an incredibly short time: even while my horse stood still, for a few moments, the drift mounted higher than his knees; and, as if sensible of his danger, he made furious efforts to extricate himself.

Quite certain that my only hope lay in constant motion, and the chance of gaining the leeside of some hillock or mass of rock, that might afford a shelter till the storm should blow over, I gave up my true course, turned my back to the wind, and made all possible efforts to press forward; and at last, just when both man and horse were exhausted, during a partial squall, I observed something like a rock or mound of earth, looming through a dusky atmosphere. On approaching it, I discovered that it was the bank of an inconsiderable hollow, which was now nearly filled with sand, and the opposite side of which, being exposed to the wind, had, by the same means, become merely an inclined plane. Beneath this bank I fortunately retired, resolved to trust to its protection, rather than run the risk of a farther progress, with the imminent peril of perishing in the drifting sand, where vision could not extend for the space of many yards.

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EXERCISE XVIII.—NIGHT IN VENICE.—*Byron.*

[In the following passage, the *tones* are *low, grave*, and *slow*,—the *pauses long*,—the *articulation soft*, but *clear*.]

*Palace of the patrician Lioni. Lioni, laying aside the cloak and mask which the Venetian nobles wore in public.*

*Lioni.* I will to rest, right weary of this revel,  
The gayest we have held, for many moons.  
And yet, I know not why, it cheered me not ;  
There came a heaviness across my heart,  
Which, in the lightest movement of the dance,  
Oppressed me,  
And through my spirit chilled my blood, until  
A damp, like death, rose o'er my brow ; I strove  
To laugh the thought away, but 't would not be ;  
So that I left the festival before  
It reached its zenith, and will woo my pillow  
For thoughts more tranquil, or forgetfulness.

I will try

Whether the air will calm my spirits : 'tis  
A goodly night : the cloudy wind which blew  
From the Levant, hath crept into its cave,  
And the broad moon has brightened.—What a stillness  
And what a contrast with the scene I left,  
Where the tall torches' glare, and silver lamps'  
More pallid gleam along the tap'stryed walls,  
Spread over the reluctant gloom which haunts  
Those vast and dimly-latticed galleries,  
A dazzling mass of artificial light,  
Which showed all things, but nothing as it was !

Around me are the stars and waters.—  
Worlds mirrored in the ocean, goodlier sight  
Than torches glared back by a gaudy glass ;  
And the great element, which is to space  
What ocean is to earth, spreads its blue depths,  
Softened with the first breathings of the spring ;  
The high moon sails upon her beauteous way,  
Serenely smoothing o'er the lofty walls  
Of those tall piles, and sea-girt palaces,  
Whose porphyry pillars, and whose costly fronts,  
Fraught with the orient spoil of many marbles,  
Like altars ranged along the broad canal,  
Seem each a trophy of some mighty deed.  
Reared up from out the waters, scarce less strangely

Than those more massy and mysterious giants  
 Of architecture, those Titanian fabrics,  
 Which point in Egypt's plains to times that have  
 No other record. All is gentle: nought  
 Stirs rudely; but, congenial with the night,  
 Whatever walks, is gliding like a spirit.  
 The tinkling of some vigilant guitars  
 Of sleepless lovers to a wakeful mistress,  
 And cautious opening of the casement, showing  
 That he is not unheard; while her young hand,—  
 Fair as the moonlight, of which it seems part,  
 So delicately white, it trembles in  
 The act of opening the forbidden lattice,  
 To let in love through music,—makes his heart  
 Thrill like his lyre-strings at the sight;—the dash  
 Phosphoric of the oar, or rapid twinkle  
 Of the far lights of skimming gondolas,  
 And the responsive voices of the choir  
 Of boatmen, answering back, with verse for verse;—  
 Some dusky shadow, checkering the Rialto;—  
 Some glimmering palace roof, or tapering spire;—  
 Are all the sights and sounds which here pervade  
 The ocean-born and earth-commanding city.  
 How sweet and soothing is the hour of calm!  
 I thank thee, Night! for thou hast chased away  
 Those horrid bodements, which, amidst the throng,  
 I could not dissipate, and,—with the blessing  
 Of thy benign and quiet influence,—  
 Now will I to my couch, although to rest  
 Is almost wronging such a night as this.

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**EXERCISE XIX.—INCAPABILITY OF THE BRITISH MINISTRY OF  
 1782.—*Lord Holland.***

*From a Speech on the Address after the news had been received, of  
 the surrender of Lord Cornwallis's army in Virginia.*

[The style of the following extract, is, at first, the same with  
 that of EXERCISE IV., but afterwards rises to great vehemence,—  
 in the most powerful style of parliamentary invective.]

I expected, and I know it has been expected by many others, to hear on this occasion, his majesty declare from the throne, that he had been deceived and imposed upon, by misinformation and misrepresentation; that, in consequence of his delusion, the parliament had been deluded; but that

now the deception was at an end ; and requesting of his parliament to devise the most speedy and efficacious means of putting an end to the public calamities ; instead of which they heard a speech breathing little less than vengeance, misery, and blood.

Those who are ignorant of the personal character of the sovereign, and who imagine the speech to originate with him, might be led to suppose that he was an unfeeling despot, rejoicing in the horrid sacrifice of the liberty and lives of his subjects, who, when all hope of victory was vanished, still thirsted for revenge. The ministers, who advised this speech, I affirm to be a curse to the country, over the affairs of which they have too long been suffered to preside. From that unrivalled pre-eminence which we so lately possessed, they have made us the object of ridicule and scorn to the surrounding nations.

A noble lord has, indeed, thought fit to ascribe the American war, and all its attendant calamities, to the speeches of opposition. Oh ! wretched and incapable minister, whose measures are framed with so little foresight, and executed with so little firmness, that because a rash and intemperate invective is uttered against them, in the House of Commons, they shall instantly crumble in pieces, and bring down ruin upon the country ! Miserable statesman ! to allow for no contingencies of fortune ; no ebullition of passion, no collision of sentiment ! Can he expect the concurrence of every individual in this House ; and is he so weak or wicked, as to contrive plans of government of such a texture, that the intervention of circumstances, obvious and unavoidable, will occasion their total failure, and hazard the existence of the empire ?

Ministers must expect to hear of the calamities in which they have involved the empire, again and again,—not merely in this House, but, as I trust, at the tribunal of justice. For the time will surely come, when an oppressed and irritated people will firmly call for signal punishment on those whose counsels have brought the nation so near to the brink of destruction.

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EXERCISE XX.—INFLUENCE OF THE CHARACTER OF WASHINGTON.—*Webster.*

*From the Address delivered at the completion of the Bunker-Hill Monument.*

[This piece demands full feeling, and vivid expression, with sustained dignity of tone and action.]

America has furnished to the world the character of Washington! And if our American institutions had done nothing else, that alone would have entitled them to the respect of mankind.

Washington!—“First in war, first in peace, and first in the hearts of his countrymen!”—Washington is all our own! The enthusiastic veneration and regard in which the people of the United States hold him, prove them to be worthy of such a countryman; while his reputation abroad reflects the highest honour on his country and its institutions. I would cheerfully put the question to-day to the intelligence of Europe and the world, what character of the century, upon the whole, stands out in the relief of history, most pure, most respectable, most sublime; and I doubt not, that, by a suffrage approaching to unanimity, the answer would be Washington!

This structure,\* by its uprightness, its solidity, its durability, is no unfit emblem of his character. His public virtues and public principles were as firm as the earth on which it stands; his personal motives as pure as the serene heaven in which its summit is lost. But, indeed, though a fit, it is an inadequate emblem. Towering high above the column which our hands have builded, beheld, not by the inhabitants of a single city, or a single State,—ascends the colossal grandeur of his character, and his life. In all the constituents of the one,—in all the acts of the other,—in all its titles to immortal love, admiration and renown,—it is an American production. It is the embodiment and vindication of our transatlantic liberty. Born upon our soil,—of parents also born upon it,—never for a moment having had a sight of the old world,—instructed, according to the modes of his time, only in the spare, plain, but wholesome elementary knowledge which our institutions provide for the children of the people,—growing up beneath and penetrated by the genuine influences of American society,—growing up amidst our

\* Bunker-Hill Monument.

expanding, but not luxurious, civilization,—partaking in our great destiny of labour, our long contest with unreclaimed nature and uncivilized man,—our agony of glory, the war of independence,—our great victory of peace, the formation of the Union and the establishment of the Constitution,—he is all—all our own! That crowded and glorious life,—

“Where multitudes of virtues passed along,  
Each pressing foremost, in the mighty throng  
Contending to be seen, then making room  
For greater multitudes that were to come;”—

that life was the life of an American citizen.

I claim him for America. In all the perils, in every darkened moment of the state, in the midst of the reproaches of enemies and the misgiving of friends,—I turn to that transcendent name for courage and for consolation. To him who denies, or doubts, whether our fervid liberty can be combined with law, with order, with the security of property, with the pursuit and advancement of happiness,—to him who denies that our institutions are capable of producing exaltation of soul, and the passion of true glory,—to him who denies that we have contributed anything to the stock of great lessons and great examples,—to all these I reply by pointing to Washington!

**EXERCISE XXI.—CATARACT OF LODORE.\*—Southey.**

[This piece is intended as an exercise in *modulation*, and should be read in that *vivid style* which makes the ‘sound’ ‘seem an echo to the sense.’]

**HOW DOES THE WATER COME DOWN AT LODORE?**

Here it comes sparkling,  
And there it lies darkling;  
Here smoking and frothing,  
Its tumult and wrath in,  
It hastens along, conflicting, and strong,  
Now striking and raging,  
As if a war waging,  
Its caverns and rocks among.

Rising and leaping,  
Sinking and creeping,  
Swelling and flinging,  
Showering and springing,

\* A celebrated fall, on Derwent water, in Cumberland.

Eddying and whisking,  
Spouting and frisking,  
Twining and twisting

Around and around,—  
Collecting, dissecting,  
With endless rebound;  
Smiting and fighting,  
A sight to delight in;  
Confounding, astounding,

Dizzying and deafening the ear with its sound.

Receding and speeding,  
And shocking and rocking,  
And darting and parting,  
And threading and spreading,  
And whizzing and hissing,  
And dripping and skipping,  
And whitening and brightening,  
And quivering and shivering,  
And hitting and splitting,  
And shining and twining,  
And rattling and battling,  
And shaking and quaking,  
And pouring and roaring,  
And waving and raving,  
And tossing and crossing,  
And flowing and growing,  
And running and stunning,  
And hurrying and skurrying,  
And glittering and frittering,  
And gathering and feathering,  
And dinning and spinning,  
And foaming and roaming,  
And dropping and hopping,  
And working and jerking,  
And heaving and cleaving,  
And thundering and floundering.

And falling and crawling and sprawling,  
And driving and riving and striving,  
And sprinkling and twinkling and wrinkling,  
And sounding and bounding and rounding,  
And bubbling and troubling and doubling,  
Dividing and gliding and sliding,  
And grumbling and rumbling and tumbling,  
And clattering and battering and shattering,

And gleaming and streaming and steaming and beaming,  
 And rushing and flushing and brushing and gushing,  
 And flapping and rapping and clapping and slapping,  
 And curling and whirling and purling and twirling,  
 Retreating and beating and meeting and sheeting,  
 Delaying and straying and playing and spraying,  
 Advancing and prancing and glancing and dancing,  
 Recoiling, turmoiling and toiling and boiling,  
 And thumping and flumping and bumping and jumping  
 And dashing and flashing and splashing and clashing;  
 And so never ending, but always descending,  
 Sounds and motions for ever and ever are blending,  
 All at once and all o'er, with a mighty uproar;—  
 And this way the water comes down at Lodore.

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EXERCISE XXII.—THE BRITISH CONSTITUTION.—*Sir Robert Peel.*

*From the speech at the Peel banquet, Glasgow, 1837.*

[This extract is an example of *noble* and *impressive declamation*. The *tone* should be *powerful* and *inspiring*,—the style of *gesture*, *lofty* and *commanding*.]

When we are told of the general diffusion of the light of knowledge, of the long settled and virtuous habits of the people, of the existence of a high standard of morality, how, I ask, were all these blessings attained? Do virtuous habits, a high standard of morality, proficiency in the arts and embellishments of life, depend upon physical formation, or the latitude in which we are placed? Do they not depend upon the civil and religious institutions which distinguish the country?

If the testimony which I have quoted from Lord John Russell, be true, as it is disinterested, and if you are convinced that the habits of a country must be formed by its institutions, and if you are also convinced that our institutions are superior to those of other countries, let us take his lordship's advice, and determine to cling to our native government.

I never have desponded. When I have been fighting the battle with a small minority, I never desponded. I knew the time would come,—after the first agitation naturally accompanying the mighty changes which have been made,—I knew the time would come when the old honest heart of England and Scotland, would rally round its still dearly-beloved institutions.

If I did not despond then, with what feelings of confidence do you think I shall now return to take my part in defending those institutions? All the excitement that accompanies mighty changes, is now beginning quietly to settle,—the influence, the disturbing influence of those changes, is gradually lessening;—the dazzling illusions of ‘glorious days’ are dissipated; and we are now permitted to see things in their true colours. The convictions, the feelings, the affections, of the people are gravitating towards their old centre, in which sit enthroned respect for property,—love of rational freedom,—and attachment to long-established and prescriptive authority.

Yes; from these walls a spirit shall go forth, that shall survive when this edifice shall be, like an unsubstantial pageant, faded. That spirit shall survive by the remembrance of this day, spreading a contagious influence into every part of the empire,—animating the desponding and encouraging the brave.

It shall go forth, exulting in, but not abusing, its strength. It shall go forth, remembering, in the days of its prosperity, the pledges it gave in the time of its depression. It shall go forth, uniting a disposition to correct abuses, to redress grievances. It shall go forth, uniting the disposition to improve, with the resolution to maintain and defend, by that spirit of unbought affection which is the chief defence of nations.

Our ancient constitution shall survive at last, protecting the rich from spoliation, and the poor from oppression. No tawdry emblems of revolution shall float over its ruin.

The flag, that for a thousand years  
Has braved the battle and the breeze,

shall still float over the ramparts. And that faith, and those national establishments, intended for its protection, as they exist respectively in the three branches of the United Kingdom,—those establishments which kings have sworn to protect, and to the maintenance of which the national honour is pledged,—as essential parts of a great national compact,—shall survive, and the religion which we profess,—the offspring of free inquiry,—shall find in the diffusion of sound knowledge, new sources of strength; and great as may be the storm of adversity to which it may be exposed, it shall come out proved and fortified by the trial, and remain rooted deeply in the convictions, the feelings, and affections of a Protestant people.

EXERCISE XXIII.—KING EDWARD'S ADDRESS TO HIS ARMY, AT  
THE BATTLE OF GLADSMOOR.—*Bulwer.*

[An example of the most powerful style of declamation. *Voice, attitude and action*, should, in this case, be toned to their *highest pitch.*]

Englishmen and friends, to bold deeds go but few words. Before you is the foe! From Ravenspur to London I have marched; treason flying from my sword, loyalty gathering to my standard. With but two thousand men, on the 14th of March, I entered England: on the 14th of April, fifty thousand in my muster-roll. Who shall say, then, that I am not king, when one month mans a monarch's army from his subjects' love?

And well ye know that my cause is yours and England's. Those against us are men who would rule in despite of law—barons whom I gorged with favours, and who would reduce this fair realm of king, lords, and commons, to be the appanage and property of one man's measureless ambition,—the park, forsooth, the homestead to Lord Warwick's private house!

Ye gentlemen and knights of England, let them and their rabble prosper, and your properties will be despoiled,—your lives insecure,—all law struck dead. What differs Richard of Warwick from Jack Cade, save that if his name is nobler, so is his treason greater?

Commoners and soldiers of England,—freemen, however humble,—what do these rebel lords, who would rule in the name of Henry of Lancaster, desire?—To reduce you to villains and bondmen, as your forefathers were to them. Ye owe freedom from the barons to the just laws of my sires, your kings.

Gentlemen and knights,—commoners and soldiers, Edward the Fourth upon his throne, will not profit by a victory more than you. This is no war of dainty chivalry: it is a war of true men against false.—No quarter! Spare not either knight or knave! Warwick, forsooth, will not smite the commoners. Truly not:—the rabble are his friends. *I* say to you, *Slay all!* ‘What heel spares the viper's brood?’

Hark! to their bombards,—the enemy would fight from afar, for they excel us in their archers and gunners.—\*Upon

\* From the words, ‘Upon them,’ to the end of the piece,—except the short sentence, ‘Sir Oliver,’ &c.,—the tone is properly swelled to a shout.

them, then,—hand to hand, and man to man ! Advance, banners ! Sound trumpets !—Sir Oliver, my bassinet ! Soldiers ! if my *standard* falls, look for the *plume upon your king's helmet* !—Charge !

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EXERCISE XXIV.—WARWICK'S ADDRESS TO HIS TROOPS, AT THE BATTLE OF GLADSMOOR.—*Bulwer.*

[A *graver* example than the preceding, but in the same general style.]

My friends, my followers, and my children ! the field we have entered is one from which there is no retreat : here must your leader conquer, or here die. It is not a parchment pedigree,—it is not a name, derived from the ashes of dead men, that make the only charter of a king. We Englishmen were but slaves, if, in giving crown and sceptre to a mortal like ourselves, we ask not, in return, the kingly virtues.

Beset of old by evil counsellors, the reign of Henry VI. was obscured, and the weal of the realm endangered. Mine own wrongs seemed to me great, but the disasters of my country not less. I deemed that, in the race of York, England would know a wiser and happier rule. What was, in this mine error, ye partly know,—a prince dissolved in luxurious vices, a nobility degraded by minions and bloodsuckers a people plundered by purveyors, and a land disturbed by brawl and riot.

But ye know not all.—God makes man's hearth man's altar :—our hearths were polluted. A king's word should be as fast as the pillars of the world.—What man ever trusted Edward, and was not deceived ? Even now the unknightly liar stands in arms with the weight of perjury on his soul. In his father's town of York, ye know that he took, three short weeks since, solemn oath of fealty to king Henry ; and now king Henry is his captive, and king Henry's holy crown upon his traitor's head.

*Traitors*, calls he us ? What name, then, rank enough for him ?—Edward gave the promise of a brave man ; and I served him : he proved a base, a false, a licentious, and a cruel king ; and I forsook him. May all free hearts, in all free lands, so serve kings, when they become tyrants !

Ye fight against a cruel and atrocious usurper, whose bold hand cannot sanctify a black heart. Ye fight not only for king Henry, the meek and the godly ; ye fight not for him

alone, but for his young and princely son, the grandchild of Henry of Agincourt,\* who, old men tell me, has that hero's face, and who, I know, has that hero's frank, and royal, and noble soul. Ye fight for the freedom of your land, for what is better than any king's cause,—for justice and mercy, for truth and manhood's virtues, against corruption in the laws, slaughter by the scaffold, falsehood in a ruler's lips, and shameless harlotry in the councils of ruthless power.

The order I have ever given in war, I give now,—we war against the *leaders* of evil,—not against the helpless tools: we war against our oppressors,—not against our misguided brethren. Strike down every plumed crest; but, when the strife is over, spare every common man.

Hark! while I speak, I hear the march of your foe!—Up standards! blow trumpets!—And now,—as I brace my basinet.—may God grant us all a glorious victory, or a glorious grave!

On my merry men! Show these London loons the stout hearts of Warwickshire† and Yorkshire! On my merry men!—A Warwick! A Warwick!

EXERCISE XXV.—NIGHT AMONG THE ALPS.—*Montgomery.*

[The appropriate effect of sublimity of style, as in the following piece, is to *deepen* and *swell* the *tone*, and to *lengthen* the *pauses*. The language being in the form of *poetry*, the effect, in all particulars, is greatly *heightened*.]

Come, golden Evening, in the west  
Enthrone the storm-dispelling sun,  
And let the triple rainbow rest  
O'er all the mountain-tops;—'t is done:  
The deluge ceases;—bold and bright,  
The rainbow shoots from hill to hill:  
Down sinks the sun; on presses night,  
—Mont Blanc is lovely still!

There take thy stand, my spirit, spread  
The world of shadows at thy feet;  
And mark how calmly, overhead,  
The stars, like saints in glory, meet:  
While, hid in solitude sublime,  
Methinks I muse on Nature's tomb,

\* Pronounced *ashincoor*. † The tone is here a full shout. ‡ Pronounced *Warickshire*.

And hear the passing foot of Time  
Step through the gloom.

All in a moment,—crash on crash!—  
From precipice to precipice,  
An avalanche's ruins dash  
Down to the nethermost abyss,—  
Invisible;—the ear alone  
Follows the uproar, till it dies:  
Echo on echo, groan for groan,  
From deep to deep replies!

—Silence again the darkness seals,—  
Darkness that may be felt. But soon  
The silver-clouded east reveals  
The midnight spectre of the moon;  
In half-eclipse she lifts her horn,  
Yet o'er the host of heaven supreme,  
Brings a faint semblance of a morn,  
With her awakening beam.

Ha! at her touch, these Alpine heights  
Unreal mockeries appear;  
With blacker shadows, ghastlier light,  
Enlarging as she climbs the sphere;  
A crowd of apparitions pale!  
—I hold my breath in chill suspense,—  
They seem so exquisitely frail,—  
Lest they should vanish hence.

Yet, O ye everlasting hills!  
Buildings of God, not made with hands,  
Whose word performs whate'er he wills,  
Whose word, though ye shall perish, stands,  
Can there be eyes that look on you,  
Till tears of rapture make them dim,  
Nor in His works the Maker view—  
'Then lose His works in Him?

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EXERCISE XXVI.—DEATH OF THE LAST CONSTANTINE.—*Mrs. Hemans.*

[The following extract is an exercise in *varied modulation*. The opening scene is one of *deep repose*, requiring *low, soft and slow utterance*, and *slight gesture*. The approach of the assailants and the joining of the combat, change the whole manner to *increasing and intense excitement of voice and action*. The intermingled reflections of *awe*, and *pathos*, and *admiration*, vary the utterance and action to *grave and chastened expression*, or to *glowing warmth of feeling*. The piece closes with the deepest tones of *pathos* and *solemnity*; and the action is *subdued and repressed* accordingly.]

The streets grow still and lonely ;—and the star,  
 The last, bright lingerer in the path of morn,  
 Gleams faint ; and in the very lap of war,  
 As if young Hope with Twilight's ray were born,  
 Awhile the city sleeps :—her throngs, o'erworn  
 With fears and watchings, to their homes retire ;  
 Nor is the balmy air of dayspring torn  
 With battle sounds ; the winds in sighs expire ;  
 And Quiet broods in mists, that veil the sunbeam's fire.

The city sleeps !—ay ! on the combat's eve,  
 And by the scaffold's brink, and midst the swell  
 Of angry seas, hath Nature won reprieve  
 Thus from her cares. The brave have slumbered well,  
 And even the fearful, in their dungeon cell,  
 Chained between Life and Death !—Such rest be thine,  
 For conflicts wait thee still !—Yet, who can tell,  
 In that brief hour, how much of Heaven may shine  
 Full on thy spirit's dream ?—Sleep, weary Constantine !

Doth the blast rise ?—The clouded east is red,  
 As if a storm were gathering ; and I hear  
 What seems like heavy raindrops, or the tread,  
 The soft and smothered step, of those that fear  
 Surprise from ambushed foes.—Hark ! yet more near  
 It comes,—a many-toned and mingled sound,—  
 A rustling, as of winds where boughs are sere,—  
 A rolling, as of wheels that shake the ground  
 From far,—a heavy rush like seas that break their bound !

Wake ! wake !—They come, from sea and shore ascending  
 In hosts, your ramparts ! Arm ye for the day !  
 Who now may sleep amidst the thunders, rending,  
 Through tower and wall, a path for their array ?

Hark ! how the trumpet cheers them to the prey,  
 With its wild voice, to which the seas reply !  
 And the earth rocks beneath their engines' sway,  
 And the far hills repeat their battle-cry,  
 Till that fierce tumult seems to shake the vaulted sky !

*They* fail not now, the generous band, that long  
 Have ranged their swords around a falling throne.  
 Still, in those fearless men the walls are strong,  
 Hearts, such as rescue empires, are their own !  
 —Shall those high energies be vainly shown ?  
 No ! from their towers the invading tide is driven  
 Back, like the Red sea waves, when God had blown  
 With his strong winds !—the dark-browed ranks are riven :—  
 Shout ! warriors of the cross ;—for victory is of Heaven.

Stand firm !—Again the crescent host is rushing,  
 And the waves foam, as on the galleys sweep,  
 With all their fires and darts, though blood is gushing  
 Fast o'er their sides, as rivers to the deep.—  
 Stand firm !—there yet is hope ; the ascent is steep ;  
 And from on high no shaft descends in vain ;—  
 But those that fall, swell up the mangled heap,  
 In the red moat, the dying and the slain ;  
 And o'er that fearful bridge the assailants mount again.

Oh ! the dread mingling, in that awful hour,  
 Of all terrific sounds !—the savage tone  
 Of the wild horn, the cannon's peal, the shower  
 Of hissing darts, the crash of walls o'erthrown,  
 The deep, dull tambour's beat !—Man's voice alone  
 Is there unheard : ye may not catch the cry  
 Of trampled thousands ;—prayer, and shriek, and moan,—  
 All drowned, as that fierce hurricane sweeps by,—  
 But swell the unheeded sum that pays for victory !

Where art thou Constantine ?—where Death is reaping  
 His sevenfold harvest ; where the stormy light,  
 Fast as the artillery's thunderbolts are sweeping,  
 Throws meteor-bursts o'er battle's noonday night ;  
 Where the towers rock and crumble from their height,  
 As the earthquake and the engines ply  
 Like red Vesuvio ; and where human might  
 Confronts all this, and still brave hearts beat high,  
 While cimeters ring loud on shivering panoply.

Where art thou, Constantine ?—where Christian blood  
 Hath bathed the walls in torrents, and in vain,—  
 Where Faith and Valour perish in the flood,  
 Whose billows, rising o'er their bosoms, gain  
 Dark strength each moment,—where the gallant slain  
 Around the banner of the cross lie strewed,  
 Thick as the vine-leaves on the autumnal plain,—  
 Where all, save one high spirit, is subdued,  
 And through the breach press on the o'erwhelming multitude

Now is he battling midst a host, alone,  
 As the last cedar stems awhile the sway  
 Of mountain storms, whose fury hath o'erthrown  
 Its forest brethren, in their green array,  
 And he hath cast his purple robe away,  
 With its imperial bearings, that his sword  
 An iron ransom from the chain may pay,  
 And win, what haply Fate may yet accord,  
 A soldier's death,—the all, now left an empire's lord !

Search for him now, where bloodiest lie the files  
 Which once were men, the faithful and the brave !  
 Search for him now, where loftiest rise the piles  
 Of shattered helms and shields, which could not save,  
 And crests and banners, never more to wave  
 In the free winds of heaven !—He is of those  
 O'er whom the hosts may rush, the tempest rave,  
 And the steeds trample, and the spearmen close,  
 Yet wake them not,—so deep their long and last repose !

And thou ! that, on thy ramparts proudly dying,  
 As a crowned leader in such hour should die,  
 Upon thy pyre of shivered spears art lying,  
 With the heavens o'er thee for a canopy,  
 And banners for thy shroud,—no tear, no sigh,  
 Shall mingle with thy dirge ; for thou art now  
 Beyond vicissitude.—Lo ! reared on high,  
 The Crescent blazes, while the Cross must bow ;—  
 But where no change can reach,—there, Constantine. art  
 thou !

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EXERCISE XXVII.—GENIUS AND METHOD.—*Diderot.*

[As an exercise in humorous expression, the following piece requires attention to *full liveliness* and *perfect freedom*, and even *gaiety of tone*. To read such pieces in a *dull, monotonous manner*, is, of course, to defeat their intention, both in elocution and composition.]

At seven o'clock, the company sat down to cards, and Messrs. Le Roy, Grimm, the Abbé Galiani, and I, began to converse.

A dispute arose between Grimm and Le Roy about genius and method. Grimm detests method: it is, according to him, the pedantry of literature. Those that can do nothing, he maintained, but arrange, had better not give themselves the trouble; those who can learn nothing but by means of arrangements, had as well remain ignorant. "But," said Le Roy, "it is method which makes genius available."—"And which spoils it?" They said a great many things which it is not worth while mentioning to you; and they would have said a great many more, had not Galiani interrupted them.

"I remember a fable, my friends, which I must tell you. It is rather long, perhaps, but it won't tire you.

"One day, in the middle of a wood, there arose a dispute about singing, between the nightingale and the cuckoo. Each gave the preference to his own talent. 'What bird,' said the cuckoo, 'has so simple, natural, and measured a song as I?'—'What bird,' said the nightingale, 'has a song so sweet, varied, light, and brilliant as mine?'—'I say few things,' said the cuckoo; 'but they have weight and order, and one remembers them.'—'I am fond of talking,' said the nightingale, 'but what I say is always new, and never wearies. I enchant the woods, the cuckoo saddens them. He is so attached to his mother's lesson, that he never hazards a note he has not learned from her. I acknowledge no teacher: I laugh at rules; and it is when I break through them that I am most admired. Where is the comparison between your dull method and my happy flights?'

"The cuckoo made many attempts to interrupt the nightingale. But nightingales sing for ever, and never listen:—it is a little failing of theirs. Our friend, carried away by her ideas, ran on without minding her rival's answer.

"At last, however, they agreed to refer the matter to some arbitrator. But where were they to find an enlightened and impartial judge? They set out in search of one.

"In crossing a meadow, they fell in with an ass of the most grave and solemn aspect. Such length of ears never was seen since the creation of the species. 'Ah!' said the cuckoo, 'we are in luck. Our quarrel is an affair of the *ear*, and here is an admirable pair of them. This is the very judge we want.'

"The ass was browsing, and never dreaming that he was one day to be a judge of music. But stranger things sometimes happen. Our two birds lighted beside him, complimented him on his gravity and judgment, explained the subject of their dispute, and begged him very humbly to decide it.

"But the ass, scarcely turning round his clumsy head, and continuing to browse most diligently, made them a sign with his ears, that he was hungry, and that he was not that day, 'holding a bed of justice.' The birds insist,—the ass continues to browse. At last, however, his appetite was appeased.

"There were some trees planted on the skirt of the meadow. 'Well,' said he, 'go there, and I will come to you. You sing and I will digest. I will listen to you, and then give you my opinion.'

"The birds take flight, and perch in a tree. The ass follows them, with the air and step of a chief justice. He lay down on the grass, and called to them, 'Begin: the court will hear you.'

"'My lord,' said the cuckoo, 'you must not lose a note I sing; you must seize the character of my song; and, above all, be pleased to observe its contrivance and method.' Then, drawing himself up, and clapping his wings each time, he began to sing, 'Cuckoo, cuckoo, cuckcuckoo, cuckoo, cuckcuckoo!' and after having combined these notes in all possible ways, he held his peace.

"The nightingale, without any preamble, began to display her voice, struck into the boldest modulations, and warbled the most singular and original strains. Her song was successively sweet, airy, brilliant, and pathetic; but it was not music for everybody.

"Carried away by her enthusiasm, she would have sung longer; but the ass, who had been yawning fearfully all the while, interrupted her. 'I have no doubt,' said he, 'that all that you have been singing is very fine, but I can make nothing of it. It seems to me to be strange, confused, and incoherent. You are perhaps more learned than your rival, but he is more methodical than you; and, for my part, I am for method.'

"Now," said the Abbé, addressing M. Le Roy, and pointing to Grimm with his finger, "there is the nightingale,—you are the cuckoo,—and I am the ass who decides in your favour. Good night!"

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**EXERCISE XXVIII.—ODE TO AN ANCIENT Sycamore, ON THE BANKS OF THE OHIO.—Dr. Bird.**

[This piece requires, in reading or recitation, the *firm tone of grave* but *lofty sentiment*; the *utterance full*, but *softened by awe*; the *pitch low*, *movement slow*; and *pauses long*: the whole strain being that of deep musing.]

Rude tree, now gaunt with eld,  
Storm-worn and thunder-scarred, without a spray,  
Dodder, or moss, or mistletoe, to deck  
Thine antique nakedness,—majestic wreck  
Of the great wilderness now passed away,—  
What tales of blood, of wild and woodland fray,  
Lie in thy hollows cell'd,  
Haply could'st thou but speak the scenes thou hast beheld !

A monarch in past years,  
Thy speckled boughs, though now so leafless, roll'd  
Billows of verdure in the summer gust,  
And to the swelling river swept, like dust,  
Clouds of autumnal tribute, thus, of old,  
When the red Shawnee rotted in thy mould,  
The grave-yard of his peers,—  
The Dark and Bloody Ground,—the lonely land of tears.

Yes, at thy root, the roar  
Of wrath has sounded, and the death-song woke ;  
The tortured Huron, dying at the stake,  
Dream'd of his green paths by his surging lake ;  
Or captive maiden, from the hills of oak  
And pine, blue Unikas, beneath the yoke,  
Wept her rough play-grounds o'er,  
Peaks, vales, and gushing springs, ne'er to be look'd on more.

And here, perhaps, when Boone  
Stole from the dusky forest, and, at night,  
Gazed on the sweeping river, here he kept  
His lonely vigils pleasantly, or slept,

Dreaming the dream of home ; and woke with **fright**,  
 To conjure yells of Indians on the height,  
     From the nocturnal tune  
 Of boding owl or night-hawk, flitting in the moon.

Such scenes as these hast thou  
 Look'd on, old Sycamore ; but ne'er again  
     Shalt thou behold them ;—from the runlet bed  
     Beaver and bear, and lapping wolf are fled ;  
 The bison-path is empty, and the den  
     Of the hill-roaming elk, a place for men.  
     Up to thy blasted brow  
 I look with joy and pride, and ask, what seest thou **now** ?

Where is the Wilderness,  
 That once was wide around thee ?—aye, so broad,  
     That the keen vulture, o'er thee in the air,  
     Saw not its confines ?—Where the Indians ?—Where  
 The smoking cabin and the fresh turn'd sod ;  
     Wet with the blood the settler gave to God,—  
     His purchase and his cess,  
 For the Elysium lands his sons possess ?

Up to thy cloud once more,  
 Keen vulture ! stretch the wing, and scale the **sky** !  
     Where is the wilderness ?—adown the steeps  
     Eastern, the flood of emigration sweeps ;  
 On the North lakes a thousand squadrons ply ;  
     And o'er the Western prairies, where thine eye  
     Wearies, the smoke-drifts pour,—  
 Vain search ! vain thought !—the Wilderness was but of **yore**

Of **yore**—for, sweetly seen  
 O'er the smooth tide, thy rotting boughs behold  
     The magic city,—wall and roof and spire,  
     Blazing in sunset, and their pictured fire  
 Glass'd in the river rolling on in gold,—  
 A scene of Heaven ! What seest thou, patriarch old.  
     That view'st the latest scene,—  
 Ohio sleeping at the footstool of his Queen ?

Enough ;—It is the last  
 Of all the changes ; and thy ruins grim,  
     But ill beseem the pageant smiling near.  
     Yet fall not ; lift thy mouldering hatchments **sere**.

Still, for the musing passer. Every limb,  
Plunged in the flood, shall tell its tale to him,  
    Better than trumpet-blast,—  
Its legends of the wilderness, its story of the past.

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EXERCISE XXIX.—ADDRESS BEFORE THE SOCIETY OF ST. PATRICK.—*Earl Moira.*

*Spoken March 17th, 1803, in the prospect of a French invasion.*

[An example of forcible and earnest declamation,—requiring attention to spirited and energetic utterance, throughout.]

I do not mean to allude to the ordinary design of this institution, or that which so peculiarly recommends it as one devoted to charitable purposes. There is something in the present crisis of affairs, so awful; and there is something in the circumstances of this meeting so different from the ordinary course, that it places all other considerations out of the question. It is at a moment like this, that such a meeting is likely to be productive of the most essential advantages. I look, with sanguine expectations, to the effect which will be produced, throughout Ireland, by the sentiments expressed by a meeting so respectably constituted as this is.

I will say, then, let this meeting communicate the tone of its sentiments to the people of Ireland. Although we can come to no resolution, yet the sentiments we shall express will be immediately felt throughout every part of Ireland. I know that the words I utter will carry with them the force and weight which the sanction of this meeting can alone impart.

It is, therefore, as the organ of this meeting, that I would say to the people of Ireland,—Regard the policy of those whom I will not at present call our enemies; but who certainly have endeavoured to throw a cloud over the prosperity of the country. Reflect that the advantages, which they have uniformly held out, have been founded upon the principle of sowing the seeds of dissension among nations. I will say to the people of Ireland, From what has passed, dread the future.

I will say, what have any classes of you, in Ireland, to hope from the French? Is it your property you wish to preserve?—Look to the example of Holland; and see how that nation has preserved its property by an alliance with the French! Is it independence you court?—Look to the example of unhappy Switzerland; see to what a state of

servile abasement that once manly territory has fallen, under France!—Is it to the establishment of catholicity that your hopes are directed? The conduct of the First Consul, in subverting the power and authority of the Pope, and cultivating the friendship of the Mussulman in Egypt, under a boast of that subversion, proves the fallacy of such a reliance! Is it civil liberty you require? Look to France itself, crouched under despotism, and groaning beneath a system of slavery, unparalleled by whatever has disgraced or insulted any nation!

Is it possible, then, that any heart matured in the blessed air of Ireland, can look to French protection for happiness? Is it possible there can be one head so organized as not to see from the evidence of facts, for the last few years, that the liberty which the French offer, is but another term for subjection and slavery?

I am not sounding the trumpet of war. There is no man who more sincerely deprecates its calamities, than I do,—soldier as I am, and ready to serve my country. Yet, if necessity should force us to the conflict, I trust we shall prove to the audacious foe, that British veins still glow with the same blood which vivified the spirit of our ancestors; and that British bosoms still burn with the same patriotic ardour which actuated them in every former period of their annals.

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EXERCISE XXX.—DIALOGUE FROM THE LADY OF THE LAKE.—  
Scott.

*Speakers,—Roderick Dhu, Douglas, and Malcom Græme:\**—  
*Positions,—Roderick, in the centre; Douglas, on his left; Malcom, on his right.*

[The chief use of dialogue, as regards elocution, is, to inspire appropriate *feeling*, *modulation*, and *action*. The tones, in all dramatic pieces, are much more *vivid*, than in the language of other forms of writing. *Attitude* becomes, in reciting dialogue, an important study, as a means of *natural* and *true effect*; and *manly, spirited, and expressive gesture* becomes indispensable to the *same result*.]

*Rod.* Short be my speech,—nor time affords,  
Nor my plain temper, glozing words.  
Kinsman and father, if such name  
Douglas vouchsafe to Roderick's claim,

\* Pronounced *Græme*.

And Græme, in whom I hope to know  
 Full soon a noble friend or foe,  
 When age shall give thee thy command,  
 And leading in thy native land,—  
 List both!—The king's vindictive pride  
 Boasts to have tamed the Border-side,  
 Where chiefs, with hound and hawk, who came  
 To share their monarch's sylvan game,  
 Themselves in bloody toils were snared;  
 And when the banquet they prepared,  
 And wide their loyal portals flung,  
 O'er their own gate-way struggling hung.—  
 Loud cries their blood from Meggat's mead,  
 From Yarrow braes, and banks of Tweed,  
 Where the lone streams of Ettrick glide,  
 And from the silver Teviot's side;—  
 The dales, where martial clans did ride,  
 Are now one sheep-walk, waste and wide.  
 This tyrant of the Scottish throne,—  
 So faithless, and so ruthless known,—  
 Now hither comes; his end the same,  
 The same pretext of sylvan game.  
 What grace for Highland chiefs judge ye,  
 By fate of Border chivalry.  
 Yet more; amid Glenfinlas' green,  
 Douglas, thy stately form was seen.—  
 This by espial sure I know:  
 Your counsel, in the strait I show.

*Doug.* Brave Roderick, though the tempest roar,  
 It may but thunder and pass o'er;  
 Nor will I here remain an hour,  
 To draw the lightning on thy bower;  
 For well thou know'st, at this gray head  
 The royal bolt were fiercest sped.  
 For thee, who, at thy king's command,  
 Canst aid him with a gallant band,  
 Submission, homage, humbled pride,  
 Shall turn the monarch's wrath aside.  
 Poor remnants of the Bleeding Heart,  
 Ellen and I, will seek, apart,  
 The refuge of some forest cell;  
 There like the hunted quarry, dwell,  
 Till on the mountain and the moor,  
 The stern pursuit be passed and o'er.

*Rod.* No, by mine honour,  
 So help me Heaven, and my good blade !  
 No, never ! Blasted be yon pine,  
 My father's ancient crest and mine,  
 If from its shade in danger part  
 The lineage of the Bleeding Heart !  
 Hear my blunt speech ; grant me the maid  
 To wife, thy counsel to mine aid ;  
 To Douglas, leagued with Roderick Dhu,  
 Will friends and allies flock enow ;\*  
 Like cause of doubt, distrust, and grief,  
 Will bind to us each western chief.  
 When the loud pipes my bridal tell,  
 The Links of Forth shall hear the knell ;—  
 The guards shall start in Stirling's porch ;  
 And when I light the nuptial torch,  
 A thousand villages in flames,  
 Shall scare the slumbers of King James.—  
 I meant not all my heat might say :  
 Small need of inroad, or of fight,  
 When the sage Douglas may unite  
 Each mountain clan in friendly band,  
 To guard the passes of their land,  
 Till the foiled king, from pathless glen,  
 Shall bootless turn him home again.

*Doug.* Roderick, enough ! enough !  
 My daughter cannot be thy bride :—  
 Against his sovereign, Douglas ne'er  
 Will level a rebellious spear ;  
 'T was I that taught his youthful hand  
 To rein a steed, and wield a brand.  
 I see him yet, the princely boy !  
 Not Ellen more my pride and joy :  
 I love him still, despite my wrongs,  
 By hasty wrath, and slanderous tongues.  
 Oh ! seek the grace you well may find,  
 Without a cause to mine combined.

[*Douglas retires to the left. Græme moves to pass Roderick, and follow Douglas. Roderick rushes forward, and thrusts him back.]*

*Rod.* Back, beardless boy !  
 Back, minion ! Hold'st thou thus at naught  
 The lesson I so lately taught ?

\* Pronounced *Enoo*.

This roof, the Douglas, and yon maid,  
Thank thou for punishment delayed.

*Mal.* Perish my name, if aught afford  
Its chieftain safety, save his sword ! [They draw.]

*Doug.* [Returning and parting Roderick and Malcom] Chieftains, forego !  
I hold the first who strikes, my foe.—  
Madmen, forbear your frantic jar !  
What ! is the Douglas fallen so far,  
His daughter's hand is deemed the spoil  
Of such dishonourable broil ?

*Rod.* Rest safe till morning ; pity 't were  
[Sheaths his sword : Malcom does the same.]  
Such cheek should feel the midnight air !  
Then may'st thou to James Stuart tell,  
Roderick will keep the lake and fell,  
Nor lackey, with his free-born clan,  
The pageant pomp of earthly man.  
More would he of Clan-Alpine know,  
Thou canst our strength and passes show.—  
Malise, what ho !

[Enter Malise, who takes his place behind Græme.]  
Give our safe-conduct to the Græme.

*Mal.* Fear nothing for thy favourite hold.  
The spot, an angel deigned to grace,  
Is blessed, though robbers haunt the place ;  
Thy churlish courtesy for those  
Reserve, who fear to be thy foes.  
As safe to me the mountain way,  
At midnight, as in blaze of day ;  
Though, with his boldest at his back,  
Even Roderick Dhu beset the track.  
Brave Douglas,—  
Naught here of parting will I say.  
Earth does not hold a lonesome glen,  
So secret, but we meet agen.—

[To Rod.] Chieftain !—we too shall find an hour.

[Touching his sword]

## EXERCISE XXXI.—SPEECH ON THE GOVERNMENT OF INDIA.—Fox

[The piece which follows, is introduced as an example of *plain*, *practical*, *parliamentary declamation*,—in which no aid of inspiration is derived from poetic passion, but only from the earnest *feeling* associated with *historic fact*, and *actual life*. A *clear*, *firm*, and *manly utterance*, and *plain*, *unpretending*, but *forcible gesture*, are here the main elements of effect.]

The honourable gentleman who opened the debate, charges me with abandoning that cause, which he says, in terms of flattery, I had once so successfully asserted. I tell him, in reply, that if he were to search the history of my life, he would find that the period of it, in which I struggled most for the real, substantial cause of liberty, is this very moment that I am addressing you.

Freedom, according to my conception of it, consists in the safe and sacred possession of a man's property, governed by laws defined and certain; with many personal privileges, civil and religious, which he cannot surrender without ruin to himself; and of which to be deprived by any other power, is despotism. This bill, instead of subverting, is destined to stabilize these principles: instead of narrowing the basis of freedom, it tends to enlarge it; instead of suppressing, its object is to infuse and circulate the spirit of liberty.

What is the most odious species of tyranny? Precisely that which this bill is meant to annihilate. That a handful of men, free themselves, should execute the most base and abominable despotism over millions of their fellow-creatures; that innocence should be the victim of oppression; that industry should toil for rapine; that the harmless labourer should sweat, not for his own benefit, but for the luxury and rapacity of tyrannic depredation:—in a word, that thirty millions of men, gifted by Providence with the ordinary endowments of humanity, should groan under a system of despotism, unmatched in all the histories of the world.

What is the end of all government? Certainly the happiness of the governed. Others may hold other opinions; but this is mine, and I proclaim it. What are we to think of a government, whose good fortune is supposed to spring from the calamities of its subjects; whose aggrandizement grows out of the miseries of mankind! This is the kind of government exercised under the East India Company upon the natives of Hindostan; and the subversion of that infamous government, is the main object of the bill in question.

But, in the progress of accomplishing this end, it is ob-

jected that the charter of the company should not be violated ; and upon this point, sir, I shall deliver my opinion without disguise.

A charter is a trust to one or more persons for some given benefit. If this trust be abused, if the benefit be not obtained, and its failure arise from palpable guilt, (or what, in this case, is full as bad,) from palpable ignorance or mismanagement, will any man gravely say, that trust should not be resumed, and delivered to other hands,—more especially in the case of the East India Company, whose manner of executing this trust, whose laxity and languor produced, and tend to produce, consequences diametrically opposite to the ends of confiding that trust, and of the institution for which it was granted ?

No man will tell me that a trust to a company of merchants, stands upon the solemn and sanctified ground, by which a trust is committed to a monarch ; and I am at a loss to reconcile the conduct of men, who approve that resumption of violated trust, which rescued and re-established our unparalleled and admirable constitution, with a thousand valuable improvements and advantages, at the revolution ; and who, at this moment, rise up the champions of the East India Company's charter ; although the incapacity and incompetence of that company to a due and adequate discharge of the trust deposited in them by charter, are themes of ridicule and contempt to all the world ; and although, in consequence of their mismanagement, connivance, and imbecility, combined with the wickedness of their servants, the very name of an Englishman is detested, even to a proverb, through all Asia ; and the national character is become disgraced and dishonoured.

To rescue that name from odium, and redeem this character from disgrace, are some of the objects of the present bill ; and gentlemen should indeed gravely weigh their opposition to a measure, which, with a thousand other points, not less valuable, aims at the attainment of those objects.

EXERCISE XXXII.—LINES TO THE OLD CLOCK WITHOUT HANDS, AT  
HAMPTON COURT.—*G. P. R. James.*

[An example of the style of *grave* and *serious sentiment*. The elocution of such pieces, is dependent, chiefly, on *distinct* and *deliberate enunciation, true inflections, well marked emphasis, and full pauses*: the *utterance* is *low* and *subdued*. In recitation, the gesture which accompanies the voice, must be *chaste* and *simple*, but not feeble or monotonous.]

Memento of the gone-by hours,  
Dost thou recall alone the past?  
Why stand'st thou silent, midst these towers,  
Where time still flies so fast?

Where are the hands, in moments fled,  
That marked those moments as they flew,  
To generations of the dead,  
Who turned on thee their view,

To watch and greet the appointed time  
Of every empty dream of joy,  
Or wait, in agony, the chime  
Which might such dreams destroy?

To thee the eager eye has turned,  
Of pride, of policy, and power,  
And Love's own longing heart has burned  
To hear thee mark his hour.

Pleasure and pastime, grief and care,  
Have heard thee chime some change of lot  
While the dull ear of cold despair  
Has heard, but marked thee not.

And thou art silent now, and still,  
While round thy mystic dial runs  
The legend of man's hours,—though ill  
As thou, he marks the suns,—

Those rolling suns,—those rolling suns  
Unchronicled by both go on ;  
Though still each comments as it runs  
Till man's brief day be done.

Man's heart 's too like thy face : on it  
Records of passing hours may stand

But stand unmarked by movement fit,  
By chimes or pointing hand.

O dial! art thou raised on high  
To speak reproach for life's abuse?  
Or give to eager hope the lie?  
Or tell Time's future use?

The future? Thou hast nought to do  
With it!—The solemn past, alone,  
Is that whereon thy comments go,  
Fit grave-stone of hours gone!

The future?—Yes! At least to me,  
Thus, plainly thus, thy moral stands,—  
“Good deeds mark hours! Let not *life* be  
A dial without hands!”

**EXERCISE XXXIII.—AN UNSUCCESSFUL ATTEMPT TO RAISE THE WIND.—Dickens.**

*Dialogue adapted from Martin Chuzzlewit.—Speakers,—Tigg, Pecksniff, and Slyme.\* Scene,—the bar-room of the Blue Dragon.*

[Humorous dialogue demands attention to the full expression of *free, playful* feeling, in *voice* and *action*. The motto of elocution in such pieces is, as in youthful sports, ‘*Keep up the spirit of the scene.*’ The object of practice, in this form, is to impart *ease* and *animation* to the speaker’s general manner.]

Tigg. [dragging in Pecksniff by the collar.] You were eavesdropping at that door, you vagabond!

Peck. [shaking himself free.] Where is Mrs. Lupin, I wonder? Can the good woman possibly be aware that there is a person here, who—

Tigg. Stay! Wait a bit! She *does* know. What then?

Peck. What then, sir?—What then?—Do you know that I am the friend and relative of the sick gentleman above stairs? That I am his protector, his guardian, his—

Tigg. Wait a bit! perhaps you are a cousin,—the cousin who lives in this place.

\* In appearance, Tigg represents the shabby genteel, in its last stage; Pecksniff, a smooth, well-dressed man, with a prodigious collar; Slyme, a miserable looking wretch, worn out with low dissipation.—Tigg’s manner is dashing, independent, and highly affected; Pecksniff’s grave and cold, very much constrained; Slyme’s is dull and stupid, indicating partial inebriety.

*Peck.* I am the cousin who lives in this place.

*Tigg.* Your name is Pecksniff?

*Peck.* It is.

*Tigg,* [touching his hat.] I am proud to know you ; and I ask your pardon.—You behold in me one who has also an interest in that gentleman up stairs.—Wait a bit. [Pulling off his hat, and dropping from it a handful of dirty letters, and broken cigars ; and selecting one of the former, which he hands to Pecksniff.] Read that!

*Peck.* This is addressed to Chevy Slyme, Esq.

*Tigg.* You know Chevy Slyme, Esq., I believe ?—Very good : that is my interest and business here.

*Peck.* [withdrawing from T.] Now, this is very distressing, my friend. It is very distressing to me to be compelled to say, that you are not the person you claim to be. I know Mr. Slyme, my friend : this will not do : honesty is the best policy : you had better not : you had, indeed.

*Tigg.* Stop ! Wait a bit !—I understand your mistake ; and I am not offended. Why ? Because it is complimentary. You suppose I would set myself up for Chevy Slyme. Sir, if there is a man on earth, whom a gentleman would feel proud and honoured to be mistaken for, that man is Chevy Slyme. For he is, without an exception, the highest-minded, the most independent-spirited ; most original, spiritual, classical, talented ; and most thoroughly Shaksprian,—if not Miltonic ; and, at the same time, most-disgustingly-unappreciated dog I know. But, sir, I have not the vanity to attempt to pass for Slyme. Any other man in the wide world I am equal to. But Slyme is, I frankly confess, a great many cuts above me. Therefore you are wrong.

*Peck,* [holding out the letter.] I judged from this.

*Tigg.* No doubt you did. But, Mr. Pecksniff, the whole thing resolves itself into an instance of the peculiarities of genius. Every man of true genius has his peculiarity. Sir, the peculiarity of my friend Slyme, is, that he is always waiting round the corner. He is perpetually round the corner, sir. He is round the corner, at this instant. That is a remarkably curious and interesting trait in Slyme's character ; and whenever Slyme's life comes to be written, that trait must be thoroughly worked out by his biographer ; or society will not be satisfied,—observe me,—society will not be satisfied.

*Peck,* [coughing nervously.] Hem !

*Tigg.* Slyme's biographer, sir, whoever he may be, must apply to me ; or, if I am gone to that what's-his-name from

which no thingumbob comes back, he must apply to my executors for leave to search among my papers. I have taken a few notes, in my poor way, of some of that man's proceedings,—my adopted brother, sir,—which would amaze you. He made use of an expression, sir, only on the fifteenth of last month,—when he could not meet a little bill, and the other party would not renew,—which would have done honour to Napoleon Bonaparte, in addressing the French army.

*Peck.* And pray what may be Mr. Slyme's business here, —if I may be permitted to inquire?

*Tigg.* You will give me leave, sir, first to introduce myself. My name, sir, is Tigg. The name of Montague Tigg will perhaps be familiar to you, in connexion with the most remarkable events of the peninsular war?

*Peck,* [shakes his head.]

*Tigg.* No matter,—that man was my father, and I bear his name. I am consequently proud,—proud as Lucifer. Excuse me, one moment. I desire my friend Slyme to be present at the remainder of this conference. [Withdraws, and returns, followed by Slyme, who looks stupidly at Pecksniff, and Pecksniff looks coldly at him.]

*Tigg,* [pretending to address Slyme,—who has been whispering in his ear, touching his elbow, and making other signs to him to ask money of Pecksniff. T. speaks loud enough for Mr. P. to hear.] Chiv, I shall come to that presently. I act upon my own responsibility, or not at all. To the extent of such a trifling loan as a crown-piece, to a man of your talents, I look upon Mr. Pecksniff as certain.—O Chiv, Chiv! You are, upon my life, a strange instance of the little frailties that beset a mighty mind! If there had never been a telescope in this world, I should have been quite certain, from my observation of you, that there were spots on the sun! Well, never mind! Moralize as we will, the world goes on. As Hamlet says, Hercules may lay about him with his club, in every possible direction; but he can't prevent the cats from making a most intolerable row on the roofs of the houses, or the dogs from being shot, in the hot weather, if they go about the streets unmuzzled.—Life's a riddle, a most confoundedly hard riddle to guess, Mr. Pecksniff. Like that celebrated conundrum, 'Why's a man in jail like a man out of jail?'—there's no answer to it.—Chiv, my dear fellow, go out and see what sort of a night it is. [S. goes out. T. turns to P.] We must not be too hard upon the little ec-

zenricities of our friend Slyme.—You saw him whisper me?

*Peck.* I did.

*Tigg.* You heard my answer, I think.

*Peck.* I did.

*Tigg.* Five shillings, eh? Ah! what an extraordinary fellow:—very moderate, too. Five shillings, to be punctually paid, next week: that's the best of it.—You heard that.

*Peck.* I did not.

*Tigg.* No! That's the cream of the thing, sir, I never knew that man fail to redeem a promise in my life. You're not in want of change, are you?

*Peck.* No, thank you, not at all!

*Tigg.* Just so: if you had been, I'd have got it for you. [Whistles, and walks about with an air of unconcern.] Perhaps you'd rather not lend Slyme five shillings?

*Peck.* I would much rather not.

*Tigg.* It's very possible you may be right. Would you entertain the same sort of objection to lending *me* five shillings, now?

*Peck.* Yes: I couldn't do it, indeed.

*Tigg.* Not even half-a-crown, perhaps?

*Peck.* Not even half-a-crown.

*Tigg.* Why, then we come to the ridiculously small sum of eighteen-pence! ha! ha!

*Peck.* And that would be equally objectionable.

*Tigg.* [shaking P. by both hands.] Sir, I protest you are one of the most consistent and remarkable men I have ever met. I desire the honour of your better acquaintance. There are many little characteristics about my friend Slyme, of which, as a man of strict honour, I can by no means approve. But I am prepared to forgive him all these slight drawbacks and many more, in consideration of the great pleasure I have this day enjoyed in my social intercourse with you, sir. It has given me a far higher and more enduring delight, than the successful negotiation of any small loan, on the part of my friend, could possibly have imparted. I beg leave sir, to wish you a very good evening. [*They go off different ways.*]

EXERCISE XXXIV.—NIAGARA FALLS.—*Anonymous.*

[The following vivid but chaste description of the great cataract, furnishes a good example of *descriptive expression*. The tone *deepens* and *strengthens*, as the picture heightens, till the narrative of personal adventure is introduced, when it becomes more *familiar* and *lively*. In the closing paragraph, the tone of *sublimity* and *awe*,—*low*, but *strong*, and *slow*,—returns, with increased effect, and reaches its maximum in the concluding lines.]

While yet at a distance of several miles, looking and listening; with intense eagerness, for some visible, or audible indication of the local presence of this greatest natural wonder of our land, I first saw two neighbouring cones of dense, rolling mist, of a peculiar hue, that appeared to undulate, to swell and diminish, or to loom up and fall occasionally, as the wind buoyed it up, or pressed it down. It looked like a broad ascending rain shower, or inverted *jet d'eau*, as in effect it is.

I could not withdraw my eyes from this lofty coronal of rolling vapour. As I approached nearer to the spot, which had led me to deviate so many hundred miles from the direct course to my home, I beheld a strange agitation in the waters of the broad and hitherto smooth current of the river, which began to move with an increased rapidity. For a considerable space, they spread out into a wider sheet, as if seeking, on either shore, a way to escape from the slippery descent, which grew every moment more steep. Unable to arrest their onward progress, they are seized with trembling, and break into foam. Like a man, who feels that he is sliding towards a fearful and inevitable precipice, that is to plunge him into a fathomless abyss, they utter a voice, as of terror, that waxes louder and louder, as their descent quickens, and they approximate to their fall.

Again the width of the river narrows ; and they seem, like the crew of a ship about to perish, to huddle together, as is usual with a ship's company, when at the moment of going down. The tumult and noise grow more violent and loud, as they near the brink of the precipice, and the waters are divided by Goat Island ; and they hurry on, the one part to the right, and the other to the left, as if impatient to pass the awful bourne, whence there is no return. Yet there is a little space towards the edge, where they become smooth, then, in a moment, are invested in a winding sheet of foam of the purest white, and are precipitated down a perpendicular descent of one hundred and forty-eight feet, on the Can-

ada side, and, on the American, one hundred and sixty-four feet. The tumultuous roar of the rapids, previous to their descent, is drowned in the deep and solemn reverberation of their fearful plunge into the depths below,—resembling, to one on the brink above, the hollow sound of subterranean thunder.

The mighty rush of the waters behind you, and the noise of the boiling abyss beneath, as you look down over the edge of the fearful precipice ;—the accumulated surplus waters of the long chain of lakes to the far West, supplied from hundreds of rivers and smaller streams, here converted into two broad, white, perpendicular columns of foam, the one spread out in the form of a crescent or horseshoe, six hundred yards fronting towards the east and north,—the other, a beautiful and regular convex curve, looking upwards and nearly confronting the former towards the north and west, three hundred yards in width ;—between these a narrow and most beautiful sheet, separated from the main one by an islet on the American side of Goat Island, called the central fall ;—the foam of the boiling abyss below, rebounding far into the upper air, and falling in a continual shower of fine rain or mist ;—when the sun shines, two or more rainbows, suspended over the awful gulf, like the Christian's hope, that gilds with rays, borrowed from the source of light, ' the palpable obscure ' of the grave ;—the tranquil flow of the waters after they have passed the gulf, resembling the composed features of the shrouded sleeper, after having passed the agony of dissolution ;—the perpendicular sides of the channel, nearly three hundred feet in height on either hand, composed of regular strata of lime-stone, forming a magnificent mausoleum for the sleeping waters, resting from their hurry and turmoil, previous to their burial here ;—the little islet covered with evergreens, that cluster about the main central island, which stands like a fast anchored ship of the line, in the midst of a surrounding sea of foam and tumult, having her convoy of small craft about her ;—the deep shade and quiet in the midst of that island ;—the shrill cry of the white gulls, that hover above the deep abyss, to catch the fish that are killed by the dashing down of the torrent, when they are carried over, or venture too near the base of the cataract ;—that cry, mingling, like a sharp treble, with the awful swell of the full, deep organ, that peals its everlasting anthem to the praise of the Creator :—all these objects, filling to their utmost capacity the organs of vision and hearing, form together an assemblage of the sublime, the awful, the

grand, the terrific, and the beautiful, which cannot be found combined, with any approach to equality in any other spot upon the earth. As has been often remarked, the spectacle is unparalleled, indescribable, and unique.

The view which I have above essayed to give, combines the greatest number of the most striking features of this great spectacle ; yet it was not the view that I first took of it, and which gave me the most vivid and profound impressions of its grandeur. I had heard, or read, that it depended much upon the point from which the first view and impression is taken, whether the visitor is disappointed or not ; and to avoid all the lesser traits and impressions, I passed wide from the parts above, and went with my eyes averted down the ferry steps to a level with the water below, and then looked upward :—the sublime height, the vast volume of the foaming cataract, its plunge into the whirling depths below, the deafening roar of the waters, and the trembling of the ground on which I stood, impressed me with awe and wonder ; and I experienced, in a degree I had never felt before, the emotion, described by rhetoricians, of the sublime bordering upon terror. I then crept up a cone-shaped mass of ice and snow, accumulated during the winter, to the height of thirty or forty feet, upon a rock that lies just at the edge of the boiling cauldron, into which the headlong torrent plunges, and looked down till I felt my brain begin to whirl at the view of the frightful abyss, where

‘The tortured waters foam, and hiss, and boil,  
In endless agony.’

I retreated from my perilous position, which had not been before attempted, I was told ; and which, as I afterwards saw, was so undermined by the spray as to be in imminent danger of falling. Once more upon the level and firm ground, I stood in silent admiration and awe before the stupendous cataract. I looked westward to the broader sheet of foam ; I heard it respond to the nearer thunder, where I stood, ‘deep calling unto deep,’ one answering to the other in everlasting response ; and my thoughts were of the greatness and majesty of God.

EXERCISE XXXV.—SOUTH CAROLINA.—*Haynes.*

[*Animated and impressive declamation,—as in the following examples,—requires close attention to vivid tone, effective emphasis, and earnest, impressive action.]*

If there be one State in the Union, Mr. President,—and I say it not in a boastful spirit,—that may challenge comparison with any other, for a uniform, zealous, ardent, uncalculating devotion to the Union, that State is South Carolina.

Sir, from the very commencement of the revolution, up to this hour, there is no sacrifice, however great, she has not cheerfully made; no service she has hesitated to perform. She has adhered to you, in your prosperity; but, in your adversity, she has clung to you, with more than filial affection.

No matter what was the condition of her domestic affairs, though deprived of her resources, divided by parties, or surrounded with difficulties, the call of the country has been to her as the voice of God. Domestic discord ceased at the sound;—every man became at once reconciled to his brethren; and the sons of Carolina were all seen crowding together to the temple, bringing their gift to the altar of their common country.

What, Sir, was the conduct of the South, during the revolution? Sir, I honour New England for her conduct in that glorious struggle. But great as is the praise which belongs to her, I think, at least, equal honour is due to the South. They espoused the quarrel of their brethren, with a generous zeal, which did not suffer them to stop to calculate their interests in the dispute.

Favourites of the mother country, possessed of neither ships nor seamen, to create a commercial relationship, they might have found in their situation, a guarantee that their trade would be forever fostered and protected by Great Britain. But, trampling on all consideration, either of interest or of safety, they rushed into the conflict; and fighting for principle, perilled all in the sacred cause of freedom.

Never were there exhibited in the history of the world, higher examples of noble daring, dreadful suffering, and heroic endurance than by the whigs of Carolina during the revolution. The whole State, from the mountains to the sea, was overrun by an overwhelming force of the enemy. The fruits of industry perished on the spot where they were produced, or were consumed by the foe. The ‘plains of

Carolina' drank up the most precious blood of her citizens. Black and smoking ruins marked the places which had been the habitations of her children !

Driven from their homes into the gloomy and almost impenetrable swamps,—even there the spirit of liberty survived ; and South Carolina, sustained by the example of her Sumpters and her Marions, proved by her conduct that though her soil might be overrun, the spirit of her people was invincible !

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EXERCISE XXXVI.—NEW ENGLAND.—*Cushing.*

[See remarks introductory to EXERCISE XXXV.]

The gentleman from South Carolina taunts us with counting the costs of that war in which the liberties and honour of the country, and the interests of the North, as he asserts, were forced to go elsewhere for their defence. Will he sit down with me and count the cost now ? Will he reckon up how much of treasure the State of South Carolina expended in that war, and how much the State of Massachusetts ?—how much of the blood of either State was poured out on sea or land ? I challenge the gentleman to the test of patriotism, which the army roll, the navy lists, and the treasury books, afford.

Sir, they who revile us for our opposition to the last war, have looked only to the surface of things. They little know the extremities of suffering, which the people of Massachusetts bore at that period, out of attachment to the Union,—their families beggared, their fathers and sons bleeding in camps, or pining in foreign prisons. They forget that not a field was marshalled on this side of the mountains, in which the men of Massachusetts did not play their part, as became their sires, and their 'blood fetched from mettle of war proof.' They battled and bled, wherever battle was fought or blood drawn.

Nor only by land. I ask the gentleman, Who fought your naval battles in the last war ? Who led you on to victory after victory, on the ocean and the lakes ? Whose was the triumphant prowess before which the Red Cross of England paled with unwonted shames ? Were they not men of New England ? Were these not foremost in those maritime encounters which humbled the pride and power of Great Britain ?

I appeal to my colleague before me from our common

county of brave old Essex,—I appeal to my respected colleagues from the shores of the Old Colony. Was there a village or a hamlet on Massachusetts Bay, which did not gather its hardy seamen to man the gun-decks of your ships of war? Did they not rally to the battle, as men flock to a feast?

In conclusion, I beseech the House to pardon me, if I may have kindled, on this subject, into something of unseemly ardour. I cannot sit tamely by, in humble acquiescent silence, when reflections, which I know to be unjust, are cast on the faith and honour of Massachusetts.

Had I suffered them to pass without admonition, I should have deemed that the disembodied spirits of her departed children, from their ashes mingled with the dust of every stricken field of the revolution,—from their bones mouldering to the consecrated earth of Bunker's Hill, of Saratoga, of Monmouth, would start up in visible shape before me, to cry shame on me, their recreant countryman.

Sir, I have roamed through the world, to find hearts nowhere warmer than hers, soldiers nowhere braver, patriots nowhere purer, wives and mothers nowhere truer, maidens nowhere lovelier, green valleys and bright rivers nowhere greener or brighter; and I will not be silent, when I hear her patriotism or her truth questioned with so much as a whisper of detraction. Living, I will defend her; dying, I would pause in my last expiring breath, to utter a prayer of fond remembrance for my native New England.

#### EXERCISE XXXVII.—NOON.—*Bryant.*

[The beautiful and profound repose, described in the following lines, should be carefully preserved in a *low, subdued, and slow utterance*, with *lengthened pauses*. But while the stillness of the scene is maintained, in the gentleness of the tone, the voice should never flatten into *insipidity, feebleness, or monotony*.]

'T is noon.—At noon the Hebrew bowed the knee,  
And worshipped, while the husbandman withdrew  
From the scorched field, and the wayfaring man  
Grew faint, and turned aside by bubbling fount,  
Or rested in the shadow of the palm.

I, too, amid the overflow of day  
Behold the power which wields and cherishes  
The frame of Nature. From this brow of rock  
That overlooks the Hudson's western marge,

I gaze on the long array of groves,  
 The piles and gulfs of verdure, drinking in  
 The grateful heats. They love the fiery sun ;  
 Their broadening leaves glow glossier, and their sprays  
 Climb, as he looks upon them. In the midst,  
 The swelling river into his green gulfs,  
 Unshadowed, save by passive sails above,  
 Takes the redundant glory, and enjoys  
 The summer in his chilly bed. Coy flowers,  
 That would not open in the early light,  
 Push back their plaited sheaths. 'The rivulet's pool,  
 That darkly quivered, all the morning long,  
 In the cool shade, now glimmers in the sun,  
 And o'er its surface shoots, and shoots again,  
 The glittering dragon-fly, and deep within  
 Run the brown water-beetles to and fro.

A silence,—the brief sabbath of an hour,—  
 Reigns o'er the fields ; the labourer sits within  
 His dwelling ; he has left his steers awhile,  
 Unyoked, to bite the herbage ; and his dog  
 Sleeps stretched beside the door-stone, in the shade.  
 Now the gray marmot, with uplifted paws,  
 No more sits listening by his den, but steals  
 Abroad, in safety, to the clover field,  
 And crops its juicy blossoms. All the while,  
 A ceaseless murmur from the populous town,  
 Swells o'er these solitudes ; a mingled sound  
 Of jarring wheels, and iron hoofs that clash  
 Upon the stony ways, and hammer clang,  
 And creak of engines lifting ponderous bulks,  
 And calls and cries, and tread of eager feet  
 Innumerable, hurrying to and fro.  
 Noon, in that mighty mart of nations, brings  
 No pause to toil and care ; with early day  
 Began the tumult, and shall only cease  
 When midnight, hushing, one by one, the sounds  
 Of bustle, gathers the tired brood to rest.

Thus, in this feverish time, when love of gain  
 And luxury possess the hearts of men ;  
 Thus is it with the noon of human life.  
 We in our fervid manhood, in our strength  
 Of reason, we, with hurry, noise and care,  
 Plan, toil, and strive, and pause not to refresh

Our spirits with the calm and beautiful  
 Of God's harmonious universe, that won  
 Our youthful wonder,—pause not to inquire  
 Why we are here, and what the reverence  
 Man owes to man, and what the mystery  
 That links us to the greater world, beside  
 Whose borders we but hover for a space.

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EXERCISE XXXVIII.—SUCCESS IN LIFE.—*Anonymous.*

[An example of *serious, didactic style, and plain, practical discourse.* The reading requires attention to *clear, distinct enunciation, appropriate inflection, impressive emphasis, and deliberate pauses;* the modulation is, properly, *reserved.* Passages of this description, though not so inviting to the fancy, as those of a livelier character, form the substance of *instructive reading;* and a perfect command of this style is, therefore, a matter of great moment.]

It is a source of regret, that many young men entertain the idea, that individual advancement in life, depends as much on what is commonly called good fortune, luck,—chance, as on perseveringly following out correct preconceived principles of action. This mistake in worldly ethics has been fatal to the prosperity of thousands. It deters enthusiastic genius from soaring in her flights; it hinders ordinary and industrious minds from untiringly following out their well approved plans; it affords temptation to the undecided to relax in their efforts; and,—worst of all,—it presents a plausible excuse for the inexcusable failures of the indolent and the vicious.

We will not venture unqualifiedly to assert, with Goëthe, that ‘every man has his own fortune in his own hands, as the artist has a piece of rude matter, which he is to fashion to a certain shape;’ but assuredly experience demonstrates, beyond the possibility of a doubt, that more,—very much more,—of success or failure, depends on the individual himself, than the world at large appear willing to believe. And if we wish to turn that world to our purposes, how otherwise can we learn its tendencies, than by carefully studying its features, its modes of action, and its current thoughts?

Man can never be understood by being analyzed in the secluded cloister, or the world’s tide be estimated by abstract calculations, deduced from the pages of philosophy. To know the world, we must be of the world; there must genuine experience be gathered; and little can it be doubted that one year’s active intercourse with ‘the busy hum of men,

will do more to cultivate those qualities which promote success in life, than a quarter of a century of abstract study and laborious thought. Well has the physically darkened, but mentally illuminated Milton written :—

“ Not to know at large of things remote  
From use and subtle, but to know  
That which before us lies in daily life,  
Is the prime wisdom.”

It should be ever borne in mind, that success in life is not regarded by the wise man as an *end*, but as a *means* of happiness. The greatest and most continued favours of fortune, cannot, in themselves, make an individual happy ; nor can the deprivation of them render altogether miserable, the possessor of a clear conscience, and a well constituted mind. The sum of human enjoyment is not, cannot be, derivable from one source ;—many circumstances must contribute to it.

“ One principal reason,” remarks Bentham, “ why our existence has so much less of happiness crowded into it, than is accessible to us, is, that we neglect to gather up those minute particles of pleasure, which every moment offers to our acceptance. In striving after a sum total, we forget the ciphers of which it is composed ; struggling against inevitable results which we cannot control, too often man is heedless of those accessible pleasures whose amount is by no means inconsiderable when collected together. Stretching out his hand to catch the stars, he forgets the flowers at his feet, so beautiful, so fragrant, so various, so multitudinous.”

In conclusion, another most fertile source of human disappointment, arises from having entertained views of life altogether incompatible with the imperfect character of human nature, or the declared end of our probationary residence on this earthly planet. “ What is it,” inquires Goëthe, “ that keeps men in continual discontent and agitation ? It is that they cannot make realities correspond with their conceptions, that enjoyment steals away from their hands ; that the wished for comes too late, and nothing reached or acquired, produces, on the heart, the effect which their longing for it, at a distance, led them to anticipate.”

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EXERCISE XXXIX.—THE PAST.—*Sprague.*

*From the Ode pronounced at the Centennial Celebration of the Settlement of Boston, 1830.*

[Lyric verse imparts peculiar intensity to tone, and vividness to modulation.]

Peace to the mingling dead!—  
 Beneath the turf we tread,  
     Chief, Pilgrim, Patriot, sleep;—  
 All gone!—How changed! and yet the same  
 As when Faith's herald-bark\* first came  
     In sorrow o'er the deep.  
     Still from his noonday height  
         The sun looks down in light,  
         Along the trackless realms of space  
         The stars still run their midnight race;  
 The same green valleys smile; the same rough shore  
 Still echoes to the same wild ocean's roar;  
     But where the bristling night-wolf sprang  
         Upon his startled prey,  
         Where the fierce Indian's war-cry rang,  
             Through many a bloody fray,  
         And where the stern old pilgrim prayed  
             In solitude and gloom,  
         Where the bold Patriot drew his blade,  
             And dared a patriot's doom,—  
 Behold! in liberty's unclouded blaze  
 We lift our heads, a race of other days.

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All gone!—The wild beast's lair is trodden out,  
 Proud temples stand in beauty there;  
 Our children raise their merry shout,  
 Where once the death-whoop vexed the air;  
 The Pilgrim!—seek yon ancient place of graves,  
 Beneath that chapel's holy shade:  
 Ask, where the breeze the long grass waves,  
 Who, who, within that spot are laid;—  
 The Patriot!—go, to Fame's proud mount repair;—  
 The tardy pile, slow rising there,  
 With tongueless eloquence shall tell  
 Of those who for their country fell.

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All gone!—'Tis ours, the goodly land,—

\* The Mayflower.

Look round,—the heritage behold ;  
 Go forth,—upon the mountains stand,  
 Then, if ye can, *be cold.*—  
 See living vales by living waters blessed ;  
 Their wealth see earth's dark caverns yield,  
 See ocean roll, in glory dressed,—  
 For all a treasure, and round all a shield.  
 Hark to the shouts of praise  
 Rejoicing millions raise !  
 Gaze on the spires that rise  
 To point them to the skies,  
 'Unfeared and unfeared ;  
 Then, if ye can, Oh ! then forget  
 To whom ye owe the sacred debt,—  
 The pilgrim race revered !  
 The men who set Faith's burning lights  
 Upon these everlasting heights,  
 To guide their children through the years of time ;  
 The men that glorious law who taught,—  
 Unshrinking liberty of thought,—  
 And roused the nations with the truth sublime.

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EXERCISE XL.—THE LAWYER AND THE POLITICIAN.—*Murphy.*

*Speakers,—Quidnunc\* and Codicil.†*

[The remarks introductory to EXERCISE XXXIII. are applicable here. The following dialogue is intended as an exercise for students at academies.—The Latin words introduced should be spoken with all the *assumed* dignity of pedantry.]

*Cod.* Mr. Quidnunc, your servant. The door was open ; and I entered upon the premises :—I'm just come from the hall.

*Quid.* 'Sbodkins, this man has now come to keep me at home. [Aside.]

*Cod.* Mr. Quidnunc, I am instructed to expound the law to you.

*Quid.* What, the law of nations ?

*Cod.* I am instructed, Sir, that you're a bankrupt.—*Quasi bancus ruptus—banque route faire.*—And my instructions say further, that you are summoned to appear before the commissioners to-morrow.

*Quid.* That may be, sir ; but I can't go to-morrow ; and so I shall send them word. I am to be to-morrow at Slaugh-

\* A crazed newspaper politician and a bankrupt. † A pedantic lawyer.

ter's Coffee House, with a private committee, about business of great consequence in the affairs of Europe.

*Cod.* Then, sir, if you don't go, I must instruct you that you will be guilty of a felony : it will be deemed to be done *malo animo*—it is held so in the books ; and what says the statute ? By the 5th Geo. II. chap. 30, not surrendering, or embezzling, is felony, without benefit of clergy.

*Quid.* Ay, you tell me news—

*Cod.* Give me leave, sir,—I am instructed to expound the law to you.—Felony is thus described in the books.—*Felonia*, saith Hotoman, (*De Verbis Feudalibus*), *significat capitale facinus*,—a capital offence.

*Quid.* You tell me news ; you do indeed !

*Cod.* It was so apprehended by the Goths and the Long-bards. And what saith Sir Edward Coke ? *Fieri debeat felleo animo*.

*Quid.* You've told me news :—I did not know it was felony ! But if the Flanders mail should come in, while I'm there, I should know nothing at all of it.

*Cod.* But why should you be uneasy ? *cui bono*, Mr. Quidnunc, *cui bono* ?

*Quid.* Not uneasy ! if the papists should beat the protestants ?

*Cod.* But I tell you, they can get no advantage of us. The laws against the further growth of popery will secure us ; there are provisos in favour of protestant purchasers under papists.—10th Geo. I. chap. 4, and 6th Geo. II. chap. 5.

*Quid.* Ay !

*Cod.* And besides, popish recusants can't carry arms ; so can have no right of conquest, *vi et armis*.

*Quid.* That's true, that's true. I am easier in my mind—

*Cod.* To be sure, what are you uneasy about ? The papists can have no claim to Silesia.

*Quid.* Can't they ?

*Cod.* No, they can set up no claim—if the queen, on her marriage, had put all her lands into Hotchpot ; then, indeed, —and it seemeth, saith Littleton, that this word Hotchpot is, in English, a pudding—

*Quid.* You reason very clearly, Mr. Codicil, upon the rights of the powers of war ; and so now, if you will, I am ready to talk a little of my affairs.

*Cod.* Nor does the matter rest here ; for how can she set up a claim, when she has made a conveyance to the house of Brandenburg ? The law, Mr. Quidnunc, is very severe

against fraudulent conveyances. [Codicil goes on quite inattentive to Quidnunc, who becomes very impatient.]

Quid. 'Sbedkins ! you have satisfied me :—

Cod. Why, therefore, then, if he will levy fines, and suffer a common recovery, he can bequeath it as he likes, in *feodum simplex*, provided he takes care to put in his *sis heres*.

Quid. I am heartily glad of it :—so that with regard to my effects—

Cod. Why, then, suppose she was to bring it to a trial at bar—

Quid. I say, with regard to the full disclosure of my effects—

Cod. What would she get by that ? it would go off upon a special pleading ; and as to equity—

Quid. Pray, must I, now, surrender my books and my pamphlets ?

Cod. What would equity do for her ? Equity can't relieve her ; he might keep her at least twenty years before a master, to settle the account,—

Quid. You have made me easy about the protestants in this war, you have, indeed. So that, with regard to my appearing before the commissioners—

Cod. And as to the ban of the empire, he may demur to that : for all tenures by knight service are abolished, and the statute 12, Charles II., has declared all lands to be held under a common socage.

Quid. Pray now, Mr. Codicil, must not my creditors appear to prove my debts ?

Cod. Why, therefore, then, if they're held in common socage, I submit it to the court, whether the empire can have any claim to knight service. They can't call on him for a single man for the wars—*unum hominem ad guerram*.—For what is common socage ?—*socagium idem est quod servitium soccae*,—the service of the plough.

Quid. I'm ready to attend to them.—But, pray, now when my certificate is signed—it is of great consequence to me to know this,—I say, sir, when my certificate is signed, may n't I then,—Hey ! [starting up and listening,] Hey ! what do I hear ?

Cod. I apprehend, I humbly conceive, when your certificate is signed—

Quid. Hold your tongue :—did I not hear the Gazette ?

Newsman, [without.] Great news in the London Gazette !

Quid. Yes, yes it is,—it is the Gazette,—it is the Gazette !

Cod. The law, in that case, Mr. Quidnunc, *prima facie*,—

*Quid.* I can't hear you,—I have not time. [Attempts to pass.]

*Cod.* I say, sir, it is held in the books,—

*Quid.* I care for no books; I want the Gazette. [Stamping with impatience.]

*Cod.* Throughout all the books,—[*Quid.* rushes out.] Bo! the man's *non compos*; and his friends, instead of a commission of bankruptcy, should take out a commission of lunacy.

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EXERCISE XLI.—SONNET TO AN AGED BEGGAR.—Coleridge.

[An example of the *softened tone* of *tenderness* and *compassion*, *pitch high*; *rate slow*.]

Sweet Mercy! how my very heart has bled  
To see thee, poor old man! and thy gray hairs,  
Hoar with the snowy blast: while no one cares  
To clothe thy shrivelled limbs and palsied head.  
My father! throw away this tattered vest,  
That mocks thee shivering! Take my garment,—use  
A young man's arm. I'll melt these frozen dews,  
That hang from thy white beard, and numb thy breast.  
My Sara too shall tend thee, like a child:  
And thou shalt talk, in our fireside's recess,  
Of purple pride, that scouts on wretchedness.  
—He did not so, the Galilean mild,  
Who met the lazars turned from rich men's doors,  
And called them friends, and healed their noisome sores!

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EXERCISE XLII.—SONNET TO LAFAYETTE IN THE DUNGEON OF OLMUTZ.—Coleridge.

[An example, in the first part, of *pathos* and *softened tone*,—in the latter part, of *gratulation* and *joy*, requiring a *full* and *swelling tone*, as in *exultation*.]

As when, far off, the warbled strains are heard,  
That soar on morning's wing the vales among,  
Within his cage, the imprisoned matin bird  
Swells the full chorus with a generous song,—  
He bathes no pinion in the dewy light,—  
No father's joy, no lover's bliss he shares,—  
Yet still the rising radiance cheers his sight,—  
His fellows' freedom soothes the captive's cares;—  
Thou, Fayette! who didst wake, with startling voice,  
Life's better sun from that long wintry night,

Thus in thy country's triumphs shalt rejoice,  
And mock, with raptures high, the dungeon's night:  
For lo! the morning struggles into day;  
And slavery's spectres shriek, and vanish from the ray!

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EXERCISE XLIII.—NATIONAL GREATNESS.—*Channing.*

[*Grave and earnest declamation,—as in the following impressive example,—preserves a low pitch, a firm and forcible tone, a deliberate slowness, with dignity of expression, in voice and action.]*

I feel, as I doubt not many feel, that the great distinction of a nation,—the only one worth possessing, and which brings after it all other blessings,—is the prevalence of pure principle among the citizens. I wish to belong to a state, in the character and institutions of which, I may find a spring of improvement, which I can speak of with an honest pride; in whose records I may meet great and honoured names, and which is fast making the world its debtor by its discoveries of truth, and by an example of virtuous freedom.

Oh! save me from a country which worships wealth, and cares not for true glory; in which intrigue bears rule; in which patriotism borrows its zeal from the prospect of office; in which hungry sycophants throng with supplication all the departments of state; in which public men bear the brand of private vice, and the seat of government is a noisome sink of private licentiousness and public corruption.

Tell me not of the honour of belonging to a free country. I ask, does our liberty bear *generous fruits*? Does it exalt us in manly spirit, in public virtue, above countries trodden under foot by despotism?—Tell me not of the extent of our country. I care not how large it is, if it multiply degenerate men. Speak not of our *prosperity*. Better be one of a poor people, plain in manners, reverencing God, and respecting themselves, than belong to a rich country, which knows no higher good than riches.

Earnestly do I desire for this country, that, instead of copying Europe, with an undiscerning servility, it may have a character of its own, corresponding to the freedom and equality of our institutions.

One Europe is enough. One Paris is enough. How much to be desired is it, that separated, as we are, from the eastern continent, by an ocean, we should be still more widely separated by simplicity of manners, by domestic purity, by inward piety, by reverence for human nature, by moral independence, by withstanding the subjection to fashion, and that

debilitating sensuality which characterize the most civilized portions of the old world.—Of this country, I may say with peculiar emphasis, that its happiness is bound up in its virtue.

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EXERCISE XLIV.—MANUFACTURES AND COMMERCE, CONTRASTED WITH CHIVALRY.—*St. Leger.*

[An example of narrative interspersed with sentiment. The change of tone, in passing from the former to the latter, is the chief object in view, in the following extract, as furnishing scope for well marked modulation. The narrative tone is higher, lighter, and livelier,—the didactic, grave, firm, and deliberate.]

In the middle ages, the Levant and the Netherlands were indisputably the two great marts of natural and created riches; and whether the spices came from Bruges, or the cloths from Damascus, was a matter of sovereign indifference to the baron of those times, provided always that they passed within reachable distance for him either to seize or ransom. I have often wondered how commerce could continue to exist while so little security was afforded to the merchant. But it would seem that there was a general feeling, even in those rude times, that it would not do to annihilate traffic altogether; from which sprang, I doubt not, that system of ransom which the trader placed to his general account, if not of outlay, at least of risk, and advanced the price of his goods accordingly.

The Flemish towns of the middle ages gave rise and dignity, among the Transalpines, to the commercial spirit. The northern parts of Europe owe to them, even surrounded as they were by all the rapine and ignorance of the feudal barons, the existence of the useful arts, and the cultivation of a free spirit. Bruges, and Ghent, and Brussels, and other towns of the Low Countries, were the most advanced of any portion of Europe north of the Alps.

While England and France were spreading and enjoying the advantages of ‘those monstrous mummeries of the middle ages,’ chivalry, and the feudal system, the trading towns of the Low Countries and of Italy, were advancing in all the arts of cultivated life,—of intellectual superiority,—of physical comfort. Had it not been for them, we might still have been wrapped in our own untanned skins, with rushes and filth struggling for predominance on our floors, and the diseases incident upon dirt and rude living paying us a visit almost every year. Let it never be forgotten that to the

burghers of these towns we owe the art of printing,—the revival of painting,—the discovery of the mariner's compass, with all its attendant train of benefits,—a New World, and the passage, by sea, to the East. These we owe to the traders of Flanders, and of the Italian cities.

For what are we to thank the feudal barons of France and England? Ignorance, craft, cruelty, and superstition, were all the seed they sowed; and the crop was proportionably barren. They produced, however, a great number of very respectable 'robbers and pyllers,' fellows whose merit consisted in the bullying bravery of highwaymen, combined with something less than the honesty of a modern pickpocket. Ignorant and barbarous themselves, they seized 'routes of mules,' laden with the produce of other people's skill and industry; and these are the sort of men whom we are told to admire, duly despising the race who did no more for humanity than to confer on it all that we at this day consider as giving to it value, and refinement, and beauty. It is not too much to say that we owe all these to the merchants of Bruges and Venice, of Ghent and of Genoa, of Brussels and of Florence. As for the knights and barons, they could neither read nor write; they could only give and receive dry blows, and foul language.

#### EXERCISE XLV.—ANIMAL HAPPINESS.—*Couper.*

[Description, interspersed with reflection, requires—as in the following example,—attention to *change of tone*, as the reader passes from the one to the other; the former marked by the *moderate force, middle pitch, and lively rate*,—the latter, by *softer, but graver, and slower utterance*.]

Here,\* unmolested,—through whatever sign  
The sun proceeds,—I wander. Neither mist,  
Nor freezing sky, nor sultry, checking me;  
Nor stranger intermeddling with my joy.  
Even in the spring and playtime of the year,  
That calls the unwonted villager abroad,  
With all her little ones,—a sportive train,—  
To gather kingcups, in the yellow mead,  
And prink their hair with daisies, or to pick  
A cheap but wholesome salad from the brook,—  
These shades are all my own. The timorous hare,—  
Grown so familiar with her frequent guest,—

\* Referring to a shady walk, a favourite resort of the poet.

Scarce shuns me ; and the stock dove, unalarm'd,  
Sits cooing in the pine tree, nor suspends  
His long love-ditty, for my near approach.  
Drawn from his refuge in some lonely elm,  
That age or injury has hollow'd deep,  
Where, on his bed of wool and matted leaves,  
He has outlapt the winter, ventures forth  
To frisk awhile, and bask in the warm sun,  
The squirrel,—flippant, pert and full of play :  
He sees me, and, at once, swift as a bird,  
Ascends the neighbouring beech ; there whisks his brush,  
And perks his ears, and stamps, and cries aloud,  
With all the prettiness of feigned alarm,  
And anger insignificantly fierce.

The heart is hard in nature, and unfit  
For human fellowship, as being void  
Of sympathy, and therefore dead alike  
To love and friendship both, that is not pleased  
With sight of animals enjoying life,  
Nor feels their happiness augment his own.  
The bounding fawn, that darts across the glade,  
When none pursues,—through mere delight of heart,  
And spirits buoyant with excess of glee ;  
The horse, as wanton and almost as fleet,  
That skims the spacious meadow, at full speed,  
Then stops and snorts, and throwing high his heels.  
Starts to the voluntary race again ;  
The very kine, that gambol at high noon,  
The total herd, receiving, first, from one  
That leads the dance, a summons to be gay,  
Though wild their strange vagaries, and uncouth  
Their efforts, yet resolved, with one consent,  
To give such act and utterance as they may  
To ecstacy too big to be suppress'd :—  
These and a thousand images of bliss,  
With which kind Nature graces every scene.  
Where cruel man defeats not her design,  
Impart to the benevolent,—who wish  
All that are capable of pleasure pleased,—  
A far superior happiness to theirs,—  
The comfort of a *reasonable* joy.

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**EXERCISE XLVI.—DIALOGUE FROM THE ‘TRIUMPH OF LUCCA.’—  
Miss Landon.**

*Scene,—the Senate-house: Speakers,—Gonsalvi, Castruccio,\* Nobles,  
Attendants;—the Senators in session: to them enters Gonsalvi.*

[See remarks introductory to EXERCISE XXX.]

*Gon.* Henceforward Florence claims your fealty;†  
She will secure you in all ancient rights,  
Immunity, and privilege: her sword  
Will stand between ye and your enemies.  
For this, a yearly tribute must be paid  
Of twenty thousand florins.

*Noble.* Our treasury’s low, my lord.

*Gon.* And so is ours,  
Exhausted by the late vexatious war,—

*Noble.* Urged by the Count Castruccio, not ourselves.

*Gon.* It must be paid.—

*Noble.* Well, well,  
The goldsmiths round our market-place are rich.  
The citizens, too, better being poor,  
As more obedient,—right that they should pay  
The penalty of their rebellious spirit.

*Gon.* [Rising.]  
I leave you till to-morrow, when I bring  
The treaty ready for your signatures,  
And will receive your homage and your oaths. [Exit.]

*Noble.* Homage and tribute!—these are bitter words,—  
Less bitter than the Castrucani’s‡ sway!  
To day must fix his fate. What is his doom?

*Several Nobles.* Death!

*Noble.* The noise approaches! look ye to your swords,  
Delay is fatal:—let Castruccio die!

[While yet speaking, Castruccio enters armed and attended,—  
having been rescued by the people.]

\* Pronounced *Castroocho*:—ch as in *church*.

† The Senate of Lucca, actuated by envy of the patriot chief Castruccio, had imprisoned him, and proposed submission to the sway of the Florentines, their enemies.

‡ Pronounced *Castroocánee’s*.

*Cas.* Not yet,—not by your hand ! Thanks, gentlemen,  
For an indifferent lodging. I have learned  
That prisons tenanted with thoughts of death,  
Are not a punishment to order lightly ;  
Therefore ye shall not fill my vacant place.

*Noble.* The game is yours.—I, for one, ask not mercy.

*Cas.* And therefore worthier to have unasked.  
Ye do mistake me, signors : all my thoughts  
To you are grateful ones. But for your rash  
And ill-advised attempt, I had not known  
How true the love on which my power is built,—  
How strong the cause the people trust with me !

*Gon.* [Re-entering.]

I must demand some escort ; for the streets  
Are filled with people, and unwillingly  
Would I shed blood.—What ! Castruccio here ?

*Cas.* Ready to give the Count Gonsalvi\* audience,  
And ask, what are the terms he brings from Florence †

*Gon.* With these, the representatives of Lucca,†  
I have arranged our treaty.

*Cas.* On what terms ?

*Gon.* That ye submit yourselves, and pledge your faith,  
True vassals unto Florence ; and each year  
Remit your tribute,—twenty thousand florins !

*Cas.* Tribute and homage !—Can they sink so low,  
Men who have met ye bravely in the field ?  
Now hear me, Count Gonsalvi : Lucca rather  
Would see her walls dismantled, than consent  
To yield such base submission.

*Gon.* These are her chiefs ;—in their consent she yields.

*Cas.* You see that they are silent.—By my voice  
Does Lucca speak : she would be glad of peace.  
An equal, sure and honourable peace :—  
To terms like these, she has but one reply—defiance

*Gon.* Florence will teach you better in the field !

*Cas.* This to your conqueror ? not three weeks have passed  
Since, in the field we met. I think you found  
More service from your spurs than from your swords.

\* Pronounced *Gonzalvee*.

† Pronounced *Lookka*

*Gon.* 'T was an unlucky chance of war.

*Cas.* Not so, my lord ; there was a higher cause,—  
The right against the wrong. Your army came,  
A mercenary and a selfish band,  
Some urged by false ambition, some for spoil.  
No noble motive, noble impulse gave,  
Ye were aggressors, and ye fought like such,  
I tell you, Count, with not a third your numbers  
I chased your flying hosts within your gates.

*Gon.* I came not for a boast but for an answer,—  
War or submission ?

*Cas.* War or submission ! sad such choice and stern :  
Vast is the suffering—great the wrong of war !  
But,—and all Lucca speaketh in the words,—  
Rather we take the suffering ; and the wrong  
Rests on the oppressor's head, than we submit :  
Not while one hand can strike on Lucca's side,  
Not while one stone is left on Lucca's walls,  
Will Lucca stoop beneath a foreign yoke.  
Ye only fight for conquest or for spoil :  
We for our homes, our rights, our ancient walls !  
The sword is drawn.—God be the judge between us

*Gon.* Have ye no other answer ?

*Cas.* None ;—Cesario is your escort to the gates.

*Gon.* I take your answer.—War, then, to the death !—[Exit.]

*Noble.* Are ye not rash in this ? how weak our state,  
Compared with Florence !

*Cas.* Twice have we met them in the open field,  
Each time they fled before us. Oh ! my friends,  
If I may call ye such, we are not weak  
Who have our swords, and urge a war  
Just in the sight of Heaven. Our weakness lies  
In our dissensions, in the small base aims  
That disunite us from the common cause.  
Lucca were strong, had Lucca but one heart ;  
Why should ye be mine enemies ? I seek  
Yours in the general good. I stand between  
Ye and a people whom ye would oppress.  
Know ye not, love has stronger rule than fear ?  
A country, filled with tyrants and with slaves,  
What waits upon her history ?—crime and shame !

But the free state, where rank is knit  
 By general blessings, freedom shared by all,  
 There is prosperity,—there those great names  
 Whose glory lingers though themselves be gone.  
 It is not you I serve, it is your country! [Applause.]

*Noble.* [Aside.]

I see that we must yield, or seem to yield :—  
 He's master now.

*Cas.*

And for this base submission  
 To your hereditary enemies,  
 There is no yoke so galling as the yoke of  
 Foreign invaders, placed upon your neck.  
 The heavy and the arbitrary sway  
 That ye would fix upon your countrymen,  
 Would soon be on yourselves.—Lucca is free :—  
 To keep her so is trusted to your swords!  
 I march to meet the Florentines to-morrow ;  
 Will ye not follow me, for Lucca's sake ?

*Nobles.* We will.

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EXERCISE XLVII.—EULOGY OF WASHINGTON.—*Lord Brougham.*

[See remarks introductory to EXERCISE XX.]

In Washington, we truly behold a marvellous contrast to almost every one of the endowments and vices of Bonaparte, so well fitted to excite a mingled admiration, and sorrow, and abhorrence. With none of that brilliant genius which dazzles ordinary minds ;—with not even any remarkable quickness of apprehension,—with knowledge less than almost all persons in the middle ranks, and many well educated of the humbler classes possess ; this eminent person is presented to our observation, clothed in attributes as modest, as unpretending, as little calculated to strike or astonish, as if he had passed, unknown, through some secluded region of private life.

But he had a judgment sure and sound ; a steadiness of mind which never suffered any passion, not even any feeling, to ruffle its calm ; a strength of understanding which worked, rather than forced, its way, through all obstacles ; removing or avoiding rather than overleaping them. His courage, whether in battle or in council, was as perfect as might be expected from this pure and steady temper of soul.

A perfectly just man, with a thoroughly firm resolution

never to be misled by others, any more than by others overawed; never to be seduced or betrayed, or hurried away by his own weakness or self-delusions, any more than by other men's arts; nor even to be disheartened by the most complicated difficulties, any more than to be spoiled upon the giddy heights of fortune;—such was this great man,—whether we regard him sustaining, alone, the whole weight of campaigns all but desperate, or gloriously terminating a just warfare by his resources and courage,—presiding over the jarring elements of political council, alike deaf to the storms of all extremes, or directing the formation of a new government, for a great people, the first time that so vast an experiment had ever been tried by man; or, finally, retiring from the Supreme Power to which his virtue had raised him over the nation he had created, and whose destinies he had guided as long as his aid was required;—retiring from the veneration of all parties, of all nations, of all mankind, in order that the rights of men might be conserved, and that his example might never be appealed to by vulgar tyrants.

This is the consummate glory of the great American;—a triumphant warrior where the most sanguine had a right to despair; a successful ruler in all the difficulties of a course wholly untried; but a warrior, whose sword only left its sheath when the first law of our nature commanded it to be drawn; and a ruler, who, having tasted of supreme power, gently and unostentatiously desired that the cup might pass from him, nor would suffer more to wet his lips, than the most solemn and sacred duty to his country and his God required!

To his latest breath did this great patriot maintain the noble character of a captain the patron of peace, and a statesman the friend of justice. Dying, he bequeathed to his heirs the sword which he had worn in the war of liberty, charging them ‘never to take it from the scabbard, but in self-defence, or in defence of their country and her freedom; and commanding them, that, when it should thus be drawn, they should never sheath it nor give it up, but prefer falling with it in their hands to the relinquishment thereof,’—words, the majesty and simple eloquence of which, are not surpassed in the oratory of Athens and Rome.

It will be the duty of the historian and the sage, in all ages, to omit no occasion of commemorating this illustrious man; and, till time shall be no more, will a test of the

progress which our race made in wisdom and in virtue, be derived from the veneration paid to the immortal name of Washington.

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EXERCISE XLVIII.—NECESSITY OF REFORM IN PARLIAMENT.—

*Lord Grey.*

*From his speech in the House of Commons, on the petition of the Friends of the People*

[This piece exemplifies the tones of *earnest* and *animated declamation*: it requires an attention to *spirited utterance*.]

I am aware of the difficulties I have to encounter in bringing forward this business; I am aware how ungracious it would be for this House to show that they are not the real representatives of the people; I am aware that the question has been formerly agitated on different occasions, by great and able characters, who have deserted the cause from despair of success; and I am aware that I must necessarily go into what may perhaps be supposed trite and worn-out arguments. I come forward on the present occasion, actuated solely by a sense of duty, to make a serious and important motion, which, I am ready fairly to admit, involves no less a consideration than a fundamental change in the government.

I feel, in the strongest manner, how very formidable an adversary I have to encounter in the right honourable gentleman opposite, (Mr. Pitt,) formidable from his talents, formidable from the influence of his situation; but still more formidable from having once been friendly to the cause of reform, and becoming its determined opponent, drawing off others from its standard.

With that right honourable gentleman I will never condescend to bargain, nor shall he endeavour to conciliate my favour by any mode of compliment; I have never disguised the objections I have to the way in which he came into power, and to the whole system of his government, since.

At the Revolution, the necessity of short parliaments was asserted; and every departure from these principles, is in some shape a departure from the spirit and practice of the constitution; yet, when they are compared with the present state of the representation, how does the matter stand? Are the elections free: or are parliaments free? With respect to shortening the duration of parliament, it does not appear to me that it would be advantageous, without a total alteration of the present system.

Has not the patronage of peers increased? Is not the patronage of India now vested in the crown? Are all these innovations to be made in order to increase the influence of the executive power; and is nothing to be done in favour of the popular part of the constitution, to act as a counterpoise?

It may be said, that the House of Commons are really a just representation of the people, because, on great emergencies, they never fail to speak the sense of the people, as was the case in the American war, and in the Russian armament; but had the House of Commons had a real representation of the people, they would have interferred sooner on these occasions, without the necessity of being called upon to do so. I fear much that this House is not a real representation of the people, and that it is too much influenced by passion, prejudice, or interest.

This may for a time give to the executive government apparent strength; but no government can be either lasting or free, which is not founded on virtue, and on that independence of mind and conduct among the people, which creates energy, and leads to every thing that is noble and generous, or that can conduce to the strength and safety of a state.

“ What constitutes a state?—

Not high raised battlement or laboured mound,  
Thick wall or moated gate;  
Not cities proud, with spires and turrets crown'd,  
Not bays and broad-armed ports,  
Where, laughing at the storm, proud navies ride;  
Not starred and spangled courts,—  
Where low-browed baseness wafts perfume to pride!  
No! men,—high-minded men,  
With powers as far above dull brutes endued,  
In forest, brake, or den,  
As beasts excel cold rocks, and brambles rude,—  
Men who their duties know,  
But know their rights, and, knowing, dare maintain.”

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EXERCISE XLIX.—FALSE ELOQUENCE.—*Anon.*

*From a speech in Congress on the Revenue Bill of 1833.*

[*Bombast,—of which the following is a specimen,—is distinguished by vociferation and mouthing, and excessively swelling tone; along with which usually goes the accompaniment of overdone action,—a ceaseless sweep and swing of the arm;—the whole forming a full illustration of exaggeration and caricature.]*

We understand it now.—The President is impatient to wreak his vengeance on South Carolina. Be it so! Pass your measure, sir,—unchain your tiger,—let loose your war-dogs as soon as you please! I know the people you desire to war on. They await you with unflinching, unshinking, unblanching firmness.

I know full well the State you strike at. She is deeply enshrined in as warm affections, brave hearts, and high minds, as ever formed a living rampart for public liberty. They will receive this bill, sir, whether you pass the other or not, with scorn, and indignation, and detestation. They never will submit to it. They will see in it the iron crown of Charlemagne placed upon the head of your Executive. They will see in it the scene upon the Lupercal vamped up, and new-varnished. They will see in its hideous features of pains and penalties, a declaration of war in all but its form. They cannot, (for they are the best informed people on the face of the earth, or that ever have been on it, on the great principles of civil and political liberty,) but see in it the utter prostration and demolition of State rights, State constitutions, aye, and of the Federal constitution too.

Is this thing so coveted by, and gratifying to, the President,—is this bloody bill, this Boston port-bill, so delightful to him, that it is to be preferred to that which is said to be pacificatory? Why, sir, if he must be gratified, must be amused and pleasurable employed, buy him a TEE-TO-TUM, or some other harmless toy, but do not give him the purse and sword of the nation, the army and navy,—the whole military power of the country, as peaceful playthings to be used at his discretion.

If, however, this bill must pass,—if there be no substitute so palatable as blood, I withdraw my opposition to its being taken up, and only ask the privilege of exposing its details; although I clearly see that the interested passions on one side, and a supple subserviency on another, will insure its passage by a very large majority.

One word, sir, to the gentleman who says this bill is necessary, because South Carolina has not yet repealed her ordinance. HAS NOT YET, I presume means, notwithstanding the President's Proclamation. Sir, South Carolina has received the insolent mandate of the President, commanding her to retrace her steps, tear from her archives one of the brightest pages of her glory, and alter the fundamental principles of her constitution ; and she sends him back, (through her humble representatives,) the message sent from Utica to Cæsar—

“ Bid him disband his legions ;  
 Restore the Commonwealth to liberty ;  
 Submit his actions to the public censure,  
 Abide the judgment of a Roman Senate,  
 And strive to gain the pardon of the people.”

That, sir, is her answer !

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**EXERCISE L.—SCENE FROM THE LORD OF THE ISLES.—Scott.**

**Speakers,—Lord Ronald, Lorn, Edward and Robert Bruce, Abbot, and Attendants, De Argentine, Torquil, and Minstrel.**

[See remarks introductory to EXERCISE XXX.—This and several other dialogues,—it will be perceived from their comparative length,—are designed for ‘exhibition’ occasions.]

**Ronald.** [Entering to the rest who are seated, and conducting the Bruces.]

Brother of Lorn, and you, fair lords, rejoice !  
 Here,—to augment our glee,—  
 Come, wandering knights from travel far,  
 Well proved, they say, in strife of war,  
 And tempest on the sea.—  
 Ho ! give them at your board such place  
 As best their presence seems to grace,  
 And bid them welcome free !—

**Lorn.** Say in your voyage if aught ye knew  
 Of the rebellious Scottish crew,  
 Who to Rath Erin’s shelter drew  
 With Carrick’s outlawed chief ?  
 And if,—their winter’s exile o’er,—  
 They harbour still by Ulster’s shore  
 Or launch their galleys on the main,  
 To vex their native land again ?

**Edw.** Of rebels have we nought to show,  
 But if of Royal Bruce, thou ’dst know,

I warn thee he has sworn,  
 Ere thrice three days shall come and go,  
 His banner Scottish winds shall blow,—  
 Despite each mean or mighty foe,—  
 From England's every bill and bow  
 To Allaster of Lorn.—

*Ron.* Brother, it better suits the time  
 To chase the night with Ferrand's rhyme,  
 Than wake, 'midst mirth and wine, the jars  
 That flow from these unhappy wars.—

*Lorn.* Content.  
 The lay I named will carry smart [*To Argentine.*]  
 To these bold strangers' haughty heart,  
 If right this guess of mine.—

*Min.* Whence the broach of burning gold,  
 That clasps the chieftain's mantle fold,  
 Wrought and chased with rare device,  
 Studded fair with gems of price,  
 On the varied tartans beaming,  
 As, through night's pale rainbow gleaming  
 Fainter now, now seen afar,  
 Fitful shines the northern star ?  
 Moulded thou for monarch's use,  
 By the overweening Bruce,  
 When the royal robe he tied  
 O'er a heart of wrath and pride ;  
 Thence in triumph wert thou torn,  
 By the victor hand of Lorn !  
 While the gem was won and lost  
 Widely was the war-cry tossed !  
 Rung aloud Bendourish Fell ;  
 Answered Douchart's sounding dell ;  
 Fled the deer from wild Teyndrum ;  
 When the homicide, o'ercome,  
 Hardly 'scaped with scath and scorn,  
 Left the pledge with conquering Lorn !  
 Then this broach, triumphant borne,  
 Beam'd upon the breast of Lorn.—  
 Farthest fled its former lord,  
 Left his men to brand and cord,—  
 Bloody brand of Highland steel,  
 English gibbet, axe, and wheel.  
 Let him fly from coast to coast,  
 Dogged by Comyn's vengeful ghost,

While his spoils in triumph worn  
Long shall grace victorious Lorn!—

- Rob.* Be still! [To Edward, who is enraged.]  
What! art thou yet so wild of will,  
After high deeds and suffering long,  
To chafe thee for a menial's song? [To the minstrel.]  
Well hast thou framed, old man, thy strains,  
To praise the hand that pays thy pains;  
Yet something might thy song have told  
Of Lorn's three vassals, true and bold,  
Who rent their lord from Bruce's hold,  
As underneath his knee he lay,  
And died to save him in the fray.  
I've heard the Bruce's cloak and clasp  
Were clenched within their dying grasp,  
What time a hundred foemen more  
Rushed in, and back the victor bore,  
Long after Lorn had left the strife,  
Full glad to 'scape with limb and life.—  
Enough of this,—and minstrel, hold,  
As minstrel hire, this chain of gold,  
For future lays a fair excuse,  
To speak more nobly of the Bruce.

- Lorn.* Now, by Columba's shrine I swear,  
And every saint that's buried there,  
'T is he himself!  
And for my kinsman's death he dies. —

- Ron.* Forbear!—  
Not in my sight, while brand I wear,  
O'ermatched by odds shall warrior fall,  
Or blood of stranger stain my hall,  
This ancient fortress of my race  
Shall be misfortune's resting place,  
Shelter and shield of the distressed,  
No slaughter-house for shipwrecked guest.—

- Lorn.* Talk not to me  
Of odds or match!—When Comyn died,  
Three daggers clash'd within his side!  
Talk not to me of sheltering hall!—  
The Church of God saw Comyn fall!  
On God's own altar streamed his blood;  
While o'er my prostrate kinsman stood  
The ruthless murderer, even as now,—  
With armed hand and scornful brow.—

Up, all who love me ! blow on blow  
And lay the outlawed felons low !

*Arg.* I claim

The prisoners in my sovereign's name,  
To England's crown, who, vassals sworn,  
Against their liege lord have weapon borne. —

*Tor.* Somewhat we've heard of England's yoke  
And, in our islands, Fame  
Hath whispered of a lawful claim,  
That calls the Bruce fair Scotland's lord,  
Though dispossessed by foreign sword.  
Let England's crown her rebels seize,  
Where she has power,—in towers like these,  
'Midst Scottish chieftains summoned here  
To bridal mirth and bridal cheer,  
Be sure with no consent of mine,  
Shall either Lorn or Argentine  
With chains or violence, in our sight,  
Oppress a brave and banished knight.

*Ron.* The Abbot comes !  
The holy man, whose favoured glance  
Hath sainted visions known ;  
Angels have met him on the way,  
Beside the blessed martyr's bay,  
And by Columba's stone.  
He comes our feuds to reconcile,  
A sainted man from sainted isle.  
We will his holy doom abide,  
The Abbot shall our strife decide :—

*Abbot,* [entering.]

Fair lords, our lady's love,  
And peace be with you from above,  
And Benedicite !—  
—But what means this ? No peace is here !  
Do dirks unsheathed suit bridal cheer ?  
Or are these naked brands  
A seemly show for churchman's sight,  
When he comes summoned to unite  
Betrothed hearts and hands ?

*Lorn.* Thou com'st, O holy man,  
True sons of blessed church to greet ;  
But little deeming here to meet  
A wretch beneath the ban

Of pope and church, for murder done  
 Even on the sacred altar stone !—  
 Well may'st thou wonder we should know  
 Such miscreant here, nor lay him low,  
 Or dream of greeting, peace or truce,  
 With excommunicated Bruce !  
 Yet well I grant, to end debate,  
 Thy sainted voice decide his fate.

*Ron.* Enough of noble blood,  
 By English Edward had been shed,  
 Since matchless Wallace first had been  
 In mockery crowned with wreaths of green,  
 And done to death by felon hand,  
 For guarding well his father's land.  
 What! can the English leopard's mood  
 Never be gorged with northern blood ?  
 Was not the life of Athol shed,  
 To sooth the tyrant's sickened bed  
 And must his word, at dying day,  
 Be nought but quarter, hang, and slay !—  
 Thou frown'st, De Argentine.—My gage  
 Is prompt to prove the strife I wage.

*Torq.* Nor deem  
 That thou shalt brave alone the fight !—  
 By saints of isle and mainland both,  
 By Woden wild, (my grandsire's oath,)  
 Let Rome and England do their worst,  
 Howe'er attainted or accursed,  
 If Bruce shall e'er find friends again,  
 Once more to brave a battle plain,  
 If Douglas couch again his lance,  
 Or Randolph dare another chance,  
 Old Torquil will not be to lack  
 With twice a thousand at his back.—  
 Nay, chafe not at my bearing bold,  
 Good Abbot ! for thou know'st of old  
 Torquil's rude thought, and stubborn will,  
 Smack of the wild Norwegian still ;  
 Nor will I barter freedom's cause  
 For England's wealth or Rome's applause,—

*Abbot.* And thou,—[To Bruce.]  
 Unhappy ! what hast thou to plead,  
 Why I denounce not on thy deed

That awful doom which canon's tell  
 Shuts paradise, and opens hell ;  
 Anathema of power so dread,  
 Bids each good angel soar away,  
 And every ill one claim his prey ;  
 Expels thee from the church's care,  
 And deafens Heaven against thy prayer ;  
 Haunts thee while living ;—and, when dead,  
 Dwells on thy yet devoted head.  
 Rends honour's scutcheon from thy hearse,  
 Still o'er thy bier the holy verse,  
 And spurns thy corpse from hallowed ground,  
 Flung like vile carrion, to the hound !  
 Such is the dire and desperate doom,  
 For sacrilege decreed by Rome ;  
 And such the well-deserved meed  
 Of thine unhallowed, ruthless deed.

*Rob.* Abbot ! thy charge  
 It boots not to dispute at large.  
 This much howe'er I bid thee know :  
 No selfish vengeance dealt the blow ;  
 For Comyn died his country's foe.  
 Nor blame I friends whose ill-timed speed  
 Fulfilled my soon repented deed,  
 Nor censure those from whose stern tongue  
 The dire anathema has rung :  
 I only blame mine own wild ire,  
 By Scotland's wrongs incensed to fire.  
 Heaven knows my purpose to atone,  
 Far as I may, the evil done,  
 And hears a penitent's appeal  
 From papal curse and prelate's zeal.  
 My first and dearest task achieved,  
 Fair Scotland from her thrall relieved,  
 Shall many a priest in cope and stole,  
 Say requiem for Red Comyn's soul,  
 While I the blessed cross advance,  
 And expiate this unhappy chance,  
 In Palestine, with sword and lance.  
 But while content the church should know  
 My conscience owns the debt I owe,  
 Unto De Argentine and Lorn  
 The name of traitor I return,  
 Bid them defiance stern and high,

And give them, in their throats, the lie !  
 These brief words spoke, I speak no more  
 Do what thou wilt : my shrift is o'er.

**Abbot.** De Bruce ! I rose with purpose dread  
 To speak my curse upon thy head,  
 And give thee as an outcast o'er  
 To him who burns to shed thy gore ;—  
 But like the Midianite of old,  
 Who stood on Zophian, heaven-controlled,  
 I feel, within mine aged breast,  
 A power that will not be repressed.  
 It prompts my voice ; it swells my veins ;—  
 It burns, it maddens, it constrains !  
 O'ermastered thus by high behest,  
 I bless thee, and thou shalt be bless'd !  
 Bless'd in thy sceptre and thy sword,  
 De Bruce, fair Scotland's rightful lord,—  
 Bless'd in thy deeds and in thy fame,  
 What lengthened honours wait thy name !  
 In distant ages, sire to son  
 Shall tell thy tale of freedom won,  
 And teach his infants, in the use  
 Of earliest speech, to falter ‘ Bruce ! ’  
 The power, whose dictates swell my breast,  
 Hail bless'd thee, and thou shalt be bless'd !—  
 Brethren, our errand here is o'er, [speaking to his attendant monks,]  
 Our task discharged.—Unmoor, unmoor !

## EXERCISE LI.—THE FATE OF MCGREGOR.—Hogg.

[This specimen of the superstitious belief of the Scottish highlanders, requires,—from the *wild* and *preternatural* character of the whole,—an *intensity of tone* transcending all usual limit. The *half whisper of horror*, the *literal whisper of terror*, the *scream of agony*, all have their appropriate place, in the recitation of this piece. It is designed as a full exercise in the most impressive forms of *powerful emotion*.—One important result attending the practice of such pieces, is that heightened susceptibility of imagination, which is so powerful an instrument of expressive effect.]

“ McGregor, McGregor ! remember our foemen,—  
 The moon rises broad o'er the brow of Ben-Lomond,  
 The clans are impatient, and chide thy delay,—  
 Arise !—let us bound to Glenlyon away !”

Stern scowled the McGregor, then silent and sullen,  
He turned his red eye to the braes of Strathfillan,  
“ Go, Malcom, to sleep : let the clans be dismissed ;  
The Campbells, this night, for McGregor must rest.”

“ McGregor, McGregor ! our scouts have been flying  
Three days round the hills of McNab and Glenlyon,—  
Of riding and running such tidings they bear,  
We must meet them at home, else they ’ll quickly be here.”

“ The Campbell may come, as his promises bind him,  
And haughty McNab with his giants behind him ;  
This night I am bound to relinquish the fray,  
And do what it freezes my vitals to say.

“ Forgive me, dear brother, this horror of mind ;—  
Thou knowest in the battle I was never behind ;  
Nor ever receded a foot from the van,  
Nor blenched at the ire or the prowess of man ;

“ But I ’ve sworn by the cross, by my God, and by all,—  
An oath which I cannot and dare not recall,—  
Ere the shadows of midnight fall east from the pile,  
*To meet with a spirit, this night, in Glengyle.*

“ Last night, in my chamber, all thoughtful and lone,  
I called to remembrance some deeds I had done,—  
When entered a lady, with visage so wan,  
And looks such as never were fastened on man.

“ I knew her, O brother ! I knew her full well :—  
Of that once fair dame such a tale I could tell,  
As would thrill thy bold heart ; but how long she remained,  
So racked was my spirit—my bosom so pained,

“ I knew not ; but ages seemed short to the while :—  
Though proffer the highlands,—nay, all the green isle,  
With length of existence no man can enjoy,  
The same to endure, the dread proffer I ’d fly !

“ The thrice threatened pangs of last night to forego,  
McGregor would dive to the mansions below !  
Despairing and mad, to futurity blind,  
The present to shun, and some respite to find,—

“ I swore, ere the shadows fall east from the pile  
*To meet her alone by the brook of Glengyle,*

A parting embrace in one moment she gave,—  
Her breath was a furnace, her bosom the grave;

“Then flitting elusive she said with a frown,  
‘The mighty McGregor shall yet be my own !’”  
“McGregor ! thy fancies are wild as the wind ;  
The dreams of the night have disordered thy mind.

“Come, buckle thy panoply, march to the field ;  
See, brother, how hacked are thy helmet and shield !  
Ay ! that was McNab, in the height of his pride,  
When the lions of Dochart stood firm by his side.

“This night the proud chief his presumption shall rue ;  
Rise, brother ! these chinks in his heart blood shall glue.  
Thy fantasies frightful shall flit on the wing,  
When loud with thy bugle Glenlyon shall ring.”

Like glimpse of the moon through the storm of the night,  
McGregor’s red eye shed one sparkle of light,—  
It faded,—it darkened,—he shuddered,—he sighed :  
“No !—not for the universe !” low he replied.

Away went McGregor, but went not alone :—  
To watch the dread rendezvous Malcom has gone :  
They oared the broad Lomond, so still and serene,  
And, deep in her bosom, how awful the scene !

Over mountains inverted the blue water curled,  
And rocked them o’er skies of a far nether world :—  
All silent they went ; for the time was approaching,—  
The moon the blue zenith already was touching.

No foot was abroad on the forest or hill,  
No sound but the lullaby sung by the rill :  
Young Malcom, at distance couched, trembling the while ;  
McGregor stood lone, by the brook of Glengyle.

Few minutes had passed, ere they spied, on the stream,  
A skiff sailing light, where a lady did seem ;  
Her sail was a web of the gossamer’s loom ;  
The glow-worm her wake-light, the rainbow her boom.

A dim rayless beam was her prow, and her mast  
Like wold-fire at midnight, that glares o’er the waste.  
Though rough was the river with rock and cascade,  
No torrent, no rock, her velocity staid ;

She wimpled the water to weather and lea,  
And heaved as if borne on the waves of the sea.

Mute nature was roused in the bounds of the glen,—  
The wild deer of Gairtney abandoned his den,  
Fled panting away over river and isle,  
Nor once turned his eye to the brook of Glengyle.

The fox fled in terror ; the eagle awoke,  
As slumbering he dozed on a shelve of the rock,—  
Astonished, to hide in the moonbeam he flew,  
And screwed the night heavens till lost in the blue.

Young Malcom beheld the pale lady approach,  
The chieftain salute her, and shrink from her touch ;  
He saw the McGregor kneel down on the plain,  
As if begging for something he could not obtain.

She raised him indignant, derided his stay,  
Then bore him on board, set her sail and away !  
Though fast the red bark down the river did glide,  
Yet faster ran Malcom adown by its side :—

“ McGregor, McGregor !” he bitterly cried :—  
“ McGregor, McGregor !” the echoes replied.  
He struck at the lady ; but,—strange though it seem,—  
His sword only fell on the rock and the stream ;

But the groans from the boat that ascended amain,  
Were groans from a bosom in horror and pain :  
They reached the dark lake, and bore lightly away,—  
McGregor is vanished,—for ever and aye !

EXERCISE LII.—THE IRISH DISTURBANCE BILL OF 1833.—  
*O'Connell.*

[An example of *vehement and impassioned declamation* ; requiring the utmost power of voice and gesture.]

I do not rise to fawn or cringe to this House,—I do not rise to supplicate you to be merciful towards the nation to which I belong—towards a nation which, though subject to England, yet is distinct from it. It is a distinct nation : it has been treated as such by this country, as may be proved by history, and by seven hundred years of tyranny. I call upon this House, as you value the liberty of England, not to allow the present nefarious bill to pass. In it are involved

the liberties of England,—the liberty of the press, and of every other institution dear to Englishmen. The bill, it is true, is mitigated; but, even in its mitigated shape, it contains horrors enough to insult, in the grossest manner, the people of my country. There remain still those clauses which put down the right of petitioning, which put down political agitation,—which make them both, offences not punishable by the ordinary tribunals, but by what I will call *revolutionary* ones.

Against the bill I protest in the name of the Irish people, and in the face of Heaven. I protest against the power granted to the Lord Lieutenant to prevent meetings, no matter for what purpose they might be convened. All I ask for my country, is, justice; and, so long as the present government are unjust towards her; I laugh to scorn your promised generosity.

I strenuously object to the power granted to the Lord Lieutenant to prevent meetings, because there are grievances to be redressed in my country; and one of the ways to remedy these, is by petitions, emanating from large assemblies. I will dare any one to say that there are not grievances in Ireland.

I treat with scorn the puny and pitiful assertions that grievances are not to be complained of,—that our redress is not to be agitated: for, in such cases, remonstrances cannot be too strong,—agitation cannot be too violent, to show to the world with what injustice our fair claims are met, and under what tyranny the people suffer.

There are two frightful clauses in this bill. The one which does away with trial by jury, and which I have called upon you to baptize:—you call it a *court martial*,—a mere nickname; I stigmatize it as a *revolutionary tribunal*. What, in the name of heaven, is it, if it is not a revolutionary tribunal? It annihilates the trial by jury;—it drives the judge from his bench,—the man who, from experience, could weigh the nice and delicate points of a case,—who could discriminate between the straight-forward testimony and the suborned evidence,—who could see, plainly and readily, the justice or injustice of the accusation. It turns out this man who is free, unshackled, unprejudiced,—who has no previous opinions to control the clear exercise of his duty. You do away with that which is more sacred than the throne itself; that for which your king reigns, your lords deliberate, your commons assemble.

I pray to my God that when repeal comes; and come it

now must,—ministers can never stay it; they cannot *even* hope to do so;—it may come through peaceful agency, and not through oceans of blood. If ever I doubted before of the success of our agitation for repeal, this bill,—this infamous bill,—the way in which it has been received by the House,—the manner in which its opponents have been treated,—the personalities to which they have been subjected,—the yells with which one of them has this night been greeted;—all these things dissipate my doubts, and tell me of its complete and early triumph. Do you think those yells will be forgotten?—Do you suppose their echo will not reach the plains of my injured and insulted country,—that they will not be whispered in her green valleys, and heard from her lofty hills? Oh! they *will* be heard there:—yes, and they will not be forgotten. The youth of Ireland will bound with indignation; they will say, “We are eight millions; and you treat us thus, as though we were no more to your country, than the isle of Guernsey or of Jersey!”

I have been, all my life, opposed to a certain party of my countrymen in this House. I have contended with them for years. I will not contend with them again; or, if I do, it shall not be in hostility.\* I appeal to them now. They have a deeper interest in their native land, than in that of party; and they must feel that there is nothing so prejudicial, so destructive,—as those bad passions between man and man. Let that hour arrive when mutual prejudices can be overcome, and evil passions set at rest, and Irishmen can then say, in a bold and unanswerable tone! We want justice, and will have equality. Ministers may then legislate for England, but Irishmen will legislate for themselves.

Ministers have greatly assisted in the repeal of the Union; they have given increased energy to the cry; because they have convinced those who before doubted, that justice was not meant to be done for Ireland. To be sure it may be said they are *not* eight millions,—that they are divided; but then they *will* be eight millions, when the fears of some, and the unlucky prejudices of others, have been conquered by the force of reason and of truth.

I have done my duty:—I stand acquitted to my conscience and my country:—I have opposed this measure throughout; and I now protest against it as harsh, oppressive, uncalled for, unjust,—as establishing an infamous precedent by retaliating crime against crime,—as tyrannous,—cruelly and vindictively tyrannous.

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**EXERCISE LIII.—CONDITION OF IRELAND, PREVIOUS TO CATHOLIC EMANCIPATION.—Shiel.**

[The declamatory tone, in this piece, is softened by the poetic beauty of the language. It should still, however, be warm and glowing.]

Englishmen, look at Ireland!—what do you behold?—a beautiful country, with wonderful agricultural and commercial advantages,—the link between America and Europe,—the natural resting place of trade, in its way to either hemisphere;—indented with havens, watered by deep and numerous rivers, with a fortunate climate, and a soil teeming with easy fertility, and inhabited by a bold, intrepid, and,—with all their faults,—a generous and enthusiastic people.

Such is natural Ireland:—what is artificial Ireland? Such is Ireland, as God made her:—what is Ireland, as England made her? For she is your colony, your dependent; and you are as answerable for her faults, as a parent is for the education of a child. What then have you made Ireland? Look at her again.

This fine country is laden with a population the most miserable in Europe, and of whose wretchedness, if you are the authors, you are beginning to be the victims:—the poisoned chalice is returning, in its just circulation, to your own lips. Your domestic swine are better housed than the people. Harvests, the most abundant, are reaped by men with starvation in their faces,—famine covers a fruitful soil; and disease inhales a pure atmosphere:—all the great commercial facilities of the country are lost;—the deep rivers, that should circulate opulence, and turn the machinery of a thousand manufactures, flow to the ocean without wasting a boat or turning a wheel; and the wave breaks in solitude, in the silent magnificence of deserted and shipless harbours.

Instead of being a source of wealth and revenue to the empire, Ireland cannot defray her own expenses or pay a single tax; her discontents cost millions of money; and she hangs like a financial millstone round England's neck. Instead of being a bulwark and fortress, she debilitates, exhausts, and endangers England, and offers an allurement to the speculators in universal ruin.

The great mass of her enormous population is alienated and dissociated from the State; the influence of the constituted and legitimate authorities is gone;—a strange, anomalous, and unexampled kind of government has sprung up from

the public passions, and exercises a despotic sway over the great mass of the community; while the class inferior in numbers, but accustomed to authority, and infuriated at its loss, are thrown into formidable reaction. The most ferocious passions rage from one extremity of the country to the other. Hundreds and thousands of men, arrayed with badges, gather in the south; and the smaller factions, with discipline and arms, are marshalled in the north. The country is strewed with the materials of civil commotion, and seems like one vast magazine of powder, which a spark might ignite into an explosion, that would shake the whole fabric of civil society into ruin, and of which England would not only feel, but perhaps never recover from, the shock.

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EXERCISE LIV.—MARSEILLESE HYMN.—*Translation.*

[An example of the style of *declamatory recitation*. The effect of the form of verse being added to declamation, is, of course, to heighten all its prose characteristics. The fire of *lyric passion* is, consequently added to the *fervour* of martial enthusiasm and *declaratory eloquence*; and the *modulation* becomes doubly *vivid* and *effective*. While the appropriate *rhythm* of the *metre*, is allowed free scope, it should be preserved from a mere *chanting* style.]

On, countrymen, on ! for the day,—  
The proud day of glory,—is come !—  
See, the Tyrant's red banners in battle array  
Are raised, and he dares to strike home !—  
Hark ! will you not,—can you not,—hear  
The foe's fast approaching alarms ?—  
They come ! 'tis to wrest from us all we hold dear,  
And slaughter our sons in our arms !

To arms, gallant Frenchmen, to arms ! 'T is the hour  
Of freedom ; march on, in the pride of your power ;  
And fight, till the foe to your valour shall yield,  
And his life-blood dye deeply hill, valley, and field.

Say, whom do these traitors oppose ?  
These kings leagued together for ill ?  
Who for years have o'erwhelmed us with Tyranny's woes,  
And are forging fresh chains for us still ?  
'T is France they have dared to enthral !  
'T is France they have dared to disgrace !  
Oh ! shame on us, countrymen, shame on us all.  
If we cringe to so dastard a race !

Tremble, ye traitors, whose schemes  
 Are alike by all parties abhorred,—  
 Tremble! for roused from your parricide dreams,  
 Ye shall soon meet your fitting reward !  
 We are soldiers,—nay, conquerors all !  
 Past dishonour we've sworn to efface ;  
 And, rely on it, fast as one hero sha' fall,  
 Another shall rise in his place.

Ye Frenchmen,—the noble,—the brave,—  
 Who can weep, e'en in war's stern alarms,  
 Spare, spare the poor helpless and penitent slave,  
 Who is marshalled against you in arms !—  
 But no pity for Bouillé's stern band,  
 Who, with reckless and tiger-like force,  
 Would fain tear to atoms their own native land,  
 Without e'en a pang of remorse.

We will speed on our glorious career,  
 When our veterans are low in the tomb ;  
 But their patriot deeds, when they fought with us here,  
 In our memory forever shall bloom :  
 'T was their just,—their magnanimous boast,  
 That for us they lived,—battled,—and died ;—  
 And we 'll either avenge them on Tyranny's host,  
 Or be laid,—to a man,—by their side !

Freedom, dear freedom, sustain  
 Our hopes of revenge for the past ;  
 And grant that our banner, o'er hill and o'er plain  
 In triumph may float to the last !  
 Grant, too, that our foes may behold,  
 Ere death lay his seal on their eyes,  
 Our success in the patriot cause we uphold,  
 And which dearer than ever we prize !

To arms, gallant Frenchmen, to arms !—'T is the hour  
 Of Freedom; march on in the pride of your power ;  
 And fight till the foe to your valour shall yield,  
 And his life-blood dye deeply hill, valley, and field !

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**EXERCISE LV.—HEROISM OF THE PILGRIM FATHERS OF NEW ENGLAND.—*Choate.***

[See introductory remarks to EXERCISE XX.]

If one were called on to select the most glittering of the instances of military heroism to which the admiration of the world has been most constantly attracted, he would make choice, I imagine, of the instance of that desperate valour, in which, in obedience to the laws, Leonidas and his three hundred Spartans cast themselves headlong, at the passes of Greece, on the myriads of their Persian invaders. From the simple page of Herodotus, longer than from the Amphictionic monument, or the games of the commemoration, that act speaks still to the tears and praise of all the world.

Yet I agree with a late brilliant writer, in his speculation on the probable feelings of that devoted band, left alone, awaiting, till day should break, the approach of a certain death, in that solitary defile. Their enthusiasm and their rigid and Spartan spirit, which had made all ties subservient to obedience to the law, all excitement tame to that of battle, all pleasure dull to the anticipation of glory, probably made the hours preceding death the most enviable of their lives. They might have exulted in the same enviable fanaticism, which distinguished afterwards the followers of Mohammed, and seen that opening Paradise in immortality below, which the Mussulman beheld in anticipation above! Judge if it were not so; judge, if a more decorated and conspicuous stage was ever erected for the transaction of a deed of fame. Every eye in Greece, every eye throughout the world of civilization, throughout even the uncivilized and barbaric East, was felt to be turned directly on the playing of that brief part. There passed round that narrow circle in the tent, the stern, warning image of Sparta, pointing to their shields, and saying '*With* these to-morrow, or *upon* them.'

Consider, too, that the one concentrated and comprehensive sentiment, graved on their souls as by fire and by steel, by all the influences of their whole life, by the mothers' lips, by the fathers' example, by the law, by venerated religious rites, by public opinion strong enough to change the moral qualities of things, by the whole fashion and nature of Spartan culture, was this: 'Seek first, seek last, seek always, the glory of conquering or falling in a well fought field.'

Judge, if, that night, as they watched the dawn of the last morning their eyes could ever see; as they heard with every

passing hour the stilly hum of the invading host, his dusky lines stretched out without end, and now almost encircling them around ; as they remembered their unprofaned home, city of heroes and of the mothers of heroes,—judge if watching there, in the gate-way of Greece, this sentiment did not grow to the nature of madness, if it did not run in torrents of literal fire to and from the labouring heart ; and when morning came and passed, and they had dressed their long locks for battle, and when, at a little after noon, the countless invading throng was seen at last to move, was it not with a rapture, as if all the joy, all the sensation of life, was in that one moment that they cast themselves, with the fierce gladness of mountain-torrents, headlong on that brief revelry of glory ?

I acknowledge the splendour of that transaction in all its aspects. I admit its morality, too, and its useful influence on every Grecian heart, in that greatest crisis of Greece.

And yet, do you not think, that whoso could, by adequate description, bring before you that winter of the Pilgrims, its brief sunshine, the nights of storm, slow waning ; the damp and icy breath, felt to the pillow of the dying ; its destitutions, its contrasts with all their former experience in life ; its utter insulation and loneliness ; its death-beds and burials ; its memories ; its apprehensions ; its hopes ; the consultations of the prudent ; the prayers of the pious ; the occasional cheerful hymn, in which the strong heart threw off its burden, and, asserting its unvanquished nature, went up, like a bird of dawn, to the skies ;—do ye not think that whoso could describe them calmly waiting in that defile, lonelier and darker than Thermopylae, for a morning that might never dawn, or might show them, when it did, a mightier arm than the Persian, raised as in act to strike, would he not sketch a scene of more difficult and rarer heroism ? A scene, as Wordsworth has said, ‘melancholy, yea, dismal, yet consolatory and full of joy ;’ a scene, even better fitted, to succour, to exalt, to lead, the forlorn hopes of all great causes, till time shall be no more !

I have said that I deemed it a great thing for a nation, in all the periods of its fortunes, to be able to look back to a race of founders, and a principle of institution, in which it might rationally admire the realized idea of true heroism. That felicity, that pride, that help, is ours. Our past, with its great eras, that of settlement, and that of independence, should announce, should compel, should spontaneously evolve as from a germ, a wise, moral, and glowing future. Those

heroic men and women should not look down on a dwindle<sup>d</sup> posterity. That broad foundation, sunk below frost or earthquake, should bear up something more permanent than an encampment of tents, pitched at random, and struck when the trumpet of march sounds at next daybreak. It should bear up, as by a natural growth, a structure in which generations may come, one after another, to the great gift of the Social Life.

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**EXERCISE LVI.—ADDRESS TO THE SWEDES.—*Gustavus Vasa.***

[Declamation, in the form of blank verse,—as in the following instance,—acquires all the additional advantage of *sonorous rhythm*, and *expansive energy of tone*. The object in view, in practice, should be to give the utterance full scope, but to avoid mouthing and rant. The attitude and action are, here, of the boldest character.]

Ye men of Sweden, wherefore are ye come ?  
 See ye not yonder, how the locusts swarm,  
 To drink the fountains of your honour up,  
 And leave your hills a desert ? Wretched men !  
 Why came ye forth ? Is this a time for sport ?  
 Or are ye met with song and jovial feast,  
 To welcome your new guests, your Danish visitants ?  
 To stretch your supple necks beneath their feet,  
 And fawning lick the dust ?—Go, go, my countrymen,  
 Each to your several mansions, trim them out,  
 Cull all the tedious earnings of your toil,  
 To purchase bondage.—O, Swedes ! Swedes !  
 Heavens ! are ye men, and will ye suffer this ?—  
 There was a time, my friends, a glorious time !  
 When, had a single man of your forefathers  
 Upon the frontier met a host in arms,  
 His courage scarce had turned, himself had stood,  
 Alone had stood, the bulwark of his country.  
 Come, come ye on then !—Here I take my stand !  
 Here on the brink, the very verge of liberty ;  
 Although contention rise upon the clouds,  
 Mix heaven with earth, and roll the ruin onward,  
 Here will I fix, and breast me to the shock,  
 Till I or Denmark fall.  
 Approach my fellow-soldiers, your Gustavus  
 Claims no precedence here.  
 Haste, brave men !  
 Collect your friends, to join us on the instant .

Summon our brethren to their share of conquest;—  
And let loud echo, from her circling hills,  
Sound Freedom! till the undulation shake  
The bounds of utmost Sweden.

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EXERCISE LVII.—THE POINT OF HONOUR.—Shakspeare.

*Scene from 'As you like it.'*—Speakers,—the Duke (attended,) Jaques, and Touchstone.—Scene,—the Forest.

[The remarks introductory to former examples of *humorous dialogue*, apply here,—particularly to the part of Touchstone.]

*Touch.* [Entering, to the Duke, &c.] Salutation and greeting to you all!

*Jaq.* Good my lord, bid him welcome. This is the motley-minded gentleman that I have so often met in the forest: he hath been a courtier, he swears.

*Touch.* If any man doubt that, let him put me to my purgation. I have trod a measure; I have flattered a lady; I have been politic, have undone three tailors; I had four quarrels, and like to have fought one.

*Jaq.* And how was that ta'en up?

*Touch.* Faith, we met, and found the quarrel was upon the seventh cause.

*Jaq.* How seventh cause?—Good my lord, like this fellow.

*Duke.* I like him very well.

*Touch.* God 'ild you, sir: I desire you of the like. I press in here, sir, among the rest, to swear and to forswear, with a poor damsel, sir, an ill-favoured one,—a poor humour of mine, sir, to take that no man else will. But rich honesty dwells like a miser, sir, in a poor house,—as your pearl in a foul oyster.

*Duke.* By my faith, he is very swift and sententious.

*Jaq.* But, for the seventh cause:—how did you find the quarrel upon the seventh cause?

*Touch.* Upon a lie seven times removed:—as thus, sir, I did dislike the cut of a certain courtier's beard: he sent me word, if I said his beard was not cut well, he was in the mind it was:—this is called the *Retort courteous*. If I sent him word again, it was not well cut, he would send me word, he cut it to please himself:—this is called the *Quip modest*. If again, it was not well cut, he disabled my judgment:—this is called the *Reply churlish*. If again, it was not well cut, he would answer, I spake not true:—this is

called the *Reproof valiant*. If again, it was not well cut, he would say, I lie:—this is called the *Countercheck quarrelsome*;—and so to the *Lie circumstantial*, and the *Lie direct*.

*Jaq.* And how oft did you say his beard was not well cut?

*Touch.* I durst go no farther than the *Lie circumstantial*, nor he durst not give me the *Lie direct*; and so we measured swords, and parted.

*Jaq.* Can you nominate, in order, now, the degrees of the lie?

*Touch.* Oh! sir, we quarrel in print, by the book; as you have books for good manners. I will name you the degrees. The first, the Retort courteous; the second, the Quip modest; the third, the Reply churlish; the fourth, the Reproof valiant; the fifth, the Countercheck quarrelsome; the sixth, the Lie with circumstance; the seventh, the Lie direct. All these you may avoid, but the Lie direct; and you may avoid that, too, with an *If*.—I knew when seven justices could not make up a quarrel; but when the parties were met, themselves, one of them thought but of an *If*,—as ‘*If you said so, then I said so*;’ and they shook hands, and swore brothers. Your *If* is the only peacemaker: much virtue in an *If*.

*Jaq.* Is not this a rare fellow, my lord? he’s as good at anything, and yet a fool.

*Duke.* He uses his folly like a stalking-horse; and under the presentation of that he shoots his wit.

EXERCISE LVIII.—THE LIBERTY OF AMERICANS IN THEIR OWN  
KEEPING.—*Hillard.*

[The remarks introductory to other examples of *noble and grave declamation*, are all applicable to the following beautiful passage.]

Let no one accuse me of seeing wild visions, and dreaming impossible dreams. I am only stating what may be done, not what will be done. We may most shamefully betray the trust reposed in us,—we may most miserably defeat the fond hopes entertained of us. We may become the scorn of tyrants and the jest of slaves. From our fate, oppression may assume a bolder front of insolence, and its victims sink into a darker despair.

In that event, how unspeakable will be our disgrace,—with what weight of mountains will the infamy lie upon our

souis!—The gulf of our ruin will be as deep as the elevation we might have attained is high.—How wilt thou fall from heaven, O Lucifer, son of the morning! Our beloved country with ashes for beauty, the golden cord of our union broken, its scattered fragments presenting every form of misrule, from the wildest anarchy to the most ruthless despotism, our ‘soil drenched with fraternal blood,’ the life of man stripped of its grace and dignity, the prizes of honour gone, and virtue divorced from half its encouragements and supports:—these are gloomy pictures, which I would not invite your imaginations to dwell upon, but only to glance at, for the sake of the warning lessons we may draw from them.

Remember that we can have none of those consolations which sustain the patriot, who mourns over the misfortunes of his country. *Our* Rome cannot fall, and we be innocent. No conqueror will chain us to the car of his triumphs;—no countless swarms of Huns and Goths will bury the memorials and trophies of civilized life beneath a living tide of barbarism.—Our own selfishness, our own neglect, our own passions, and our own vices, will furnish the elements of our destruction.

With our own hands we shall tear down the stately edifice of our glory.—We shall die by self-inflicted wounds.—But we will not talk of things like these. We will not think of failure, dishonour, and despair. On this day we will not admit the possibility of being untrue to our fathers and ourselves. We will elevate our minds to the contemplation of our high duties and the great trust committed to us. We will resolve to lay the foundation of our prosperity on that rock of *private* virtue, which cannot be shaken, until the laws of the moral world are reversed. From our own breasts shall flow the salient springs of national increase.—Then our success, our happiness, our glory, will be as inevitable as the inferences of mathematics. We may calmly smile at all the croakings of the ravens, whether of native or foreign breed. The whole will not grow weak by the increase of its parts. Our growth will be like that of the mountain oak; which strikes its roots more deeply into the soil, and clings to it, with a closer grasp, as its lofty head is exalted, and its broad arms stretched out.

The loud burst of joy and gratitude, which is on this day breaking from the full hearts of a mighty people, will never cease to be heard. No chasm of sullen silence will interrupt its course;—no discordant notes of sectional

madness, will mar the general harmony.—Year after year will increase it, by tributes from now unpeopled solitudes. The farthest West shall hear it, and rejoice. The Oregon shall swell with the voice of its waters:—the Rocky mountains shall fling back the glad sound from their snowy crests.

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EXERCISE LIX.—DEATH OF LAFAYETTE.—*Edward Everett.*

*From the Eulogy, pronounced at Faneuil Hall, before the Young Men of Boston.*

[Funeral orations and eulogies like the following, *soften the tone of declamation, lower the pitch of the voice, and render the movement slow. Pathos pervades the utterance; the gesture is subdued.*]

On the arrival of Lafayette among you, ten years ago,—when your civil fathers, your military, your children, your whole population, poured itself out, as one throng, to salute him,—when your cannon proclaimed his advent, with joyous salvos,—and your acclamations were responded from steeple to steeple, by the voice of festal bells,—with what delight did you not listen to his cordial and affectionate words,—‘ I beg of you all, beloved citizens of Boston, to accept the respectful and warm thanks of a heart, which has, for nearly half a century, been devoted to your illustrious city ! ’

That noble heart,—to which, if any object on earth was dear, that object was the country of his early choice,—of his adoption, and his more than regal triumph,—that noble heart will beat no more for your welfare. Cold and motionless, it is already mingling with the dust.—While he lived, you thronged with delight to his presence,—you gazed, with admiration, on his placid features and venerable form, not wholly unshaken by the rude storms of his career; and now that he is departed, you have assembled in this cradle of the liberties for which, with your fathers, he risked his life, to pay the last honours to his memory.

You have thrown open these consecrated portals, to admit the lengthened train, which has come to discharge the last public offices of respect to his name. You have hung these venerable arches, for the second time since their erection, with the sable badges of sorrow. You have thus associated the memory of Lafayette in those distinguished honours, which, but a few years since, you paid to your Adams and Jefferson; and could your wishes and mine have prevailed,

my lips would this day have been mute, and the same illustrious voice which gave utterance to your filial emotions over their illustrious graves, would have spoken also, for you, over him who shared their earthly labours,—enjoyed their friendship,—and has now gone to share their last repose, and their imperishable remembrance.

There is not throughout the world, a friend of liberty, who has not dropped his head, when he has heard that Lafayette is no more. Poland, Italy, Greece, Spain, Ireland, the South American Republics,—every country where man is struggling to recover his birthright, has lost a benefactor, a patron in Lafayette.

But you, young men, at whose command I speak,—for you, a bright and particular lodestar is henceforward fixed in the front of heaven. What young man that reflects on the history of Lafayette,—that sees him, in the morning of his days, the associate of sages,—the friend of Washington,—but will start with new vigour, on the path of duty and renown?

And what was it, fellow-citizens, which gave to our Lafayette his spotless fame?—The love of liberty. What has consecrated his memory, in the hearts of good men?—The love of liberty! What nerved his youthful arm with strength, and inspired him, in the morning of his days, with sagacity and counsel?—The living love of liberty. To what did he sacrifice power, and rank, and country, and freedom itself?—To the horror of licentiousness;—to the sanctity of plighted faith, to the love of liberty protected by law. Thus the great principle of your revolutionary fathers, of your pilgrim sires, the great principle of the age, was the rule of his life: *The love of Liberty protected by Law.*

You have now assembled within these renowned walls, to perform the last duties of respect and love,—on the birthday of your benefactor, beneath that roof which has resounded, of old, with the master voices of American renown. The spirit of the departed is in high communion with the spirit of the place;—the temple worthy of the new name which we now behold inscribed on its walls.

Listen, Americans, to the lesson, which seems borne to us on the very air we breathe, while we perform these dutiful rights.—Ye winds, that wafted the pilgrims to the lands of promise, fan, in their children's hearts, the love of freedom! Blood which our fathers shed, cry from the ground;—echoing arches of this renowned hall, whisper back the voices

of other days;—glorious Washington! break the long silence of that votive canvass;\*—speak, speak, marble lips;\*—teach us THE LOVE OF LIBERTY PROTECTED BY LAW!

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**EXERCISE LX.—MILTON'S LINES TO HIS FATHER.—*Translation by Cowper.***

[The tones of *reverence* and of *tenderness*, pervade the following passage: their effect on the voice, is to produce a *low* or a *high* note, as either predominates,—to *soften* and *subdue* the utterance, and to render it *slow* in rate.]

No! howsoe'er the semblance thou assume  
Of hate, thou hatest not the gentle muse,  
My father! For thou never bad'st me tread  
The beaten path, and broad, that leads right on  
To opulence, nor didst condemn thy son  
To the insipid clamours of the bar,  
To laws voluminous and ill observed;  
But, wishing to enrich me more, to fill  
My mind with treasure, ledst me far away  
From city din, to deep retreats, to banks  
And streams Aonian, and, with free consent,  
Didst place me happy at Apollo's side.  
I speak not now, on more important themes  
Intent, of common benefits, and such  
As nature bids, but of thy larger gifts,  
My Father! who, when I had opened once  
The stores of Roman rhetoric, and learned  
The full-toned language of the eloquent Greeks,  
Whose lofty music graced the lips of Jove,  
Thyself didst counsel me to add the flowers  
That Gallia boasts; those, too, with which the smooth  
Italian his degenerate speech adorns,  
That witnesses his mixture with the Goth;  
And Palestine's prophetic songs divine.  
To sum the whole, whate'er the heaven contains,  
The earth beneath it, and the air between,  
The rivers and the restless deep, may all  
Prove intellectual gain to me, my wish  
Concurring with thy will; Science herself  
All cloud removed, inclines her beauteous head,

\* Referring to the portrait of Washington, and the bust of Lafayette which adorn the hall.

And offers me the lip, if, dull of heart,  
I shrink not, and decline her gracious boon

Go, now, and gather dross, ye sordid minds  
That covet it; what could my Father more?  
More eligible gifts than these were not!  
I therefore, although last and least, my place  
Among the learned in the laurel grove  
Will hold, and where the conqueror's ivy twines,  
Henceforth exempt from the unlettered throng  
Profane, nor even to be seen by such.

Away, then, sleepless Care, Complaint away,  
And Envy, with thy 'jealous leer malign,'  
Nor let the monster Calumny shoot forth  
Her venom'd tongue at me. Detested foes!  
Ye all are impotent against my peace,  
For I am privileged, and bear my heart  
Safe, and too high for your viperean wound.

But thou, my Father! since to render thanks  
Equivalent, and to requite by deeds  
Thy liberality, exceeds my power,  
Suffice it, that I thus record thy gifts,  
And bear them treasured in a grateful mind!  
Ye too, the favourite pastime of my youth,  
My voluntary numbers! if ye dare  
To hope longevity, and to survive  
Your master's funeral, not soon absorbed  
In the oblivious Lethean gulf,  
Shall to futurity perhaps convey  
This theme, and by these praises of my sire  
Improve the fathers of a distant age!

**EXERCISE LXI.—APPEAL FOR THE REFORM BILL.—*Lord Brougham.***

[The prevailing tone of *appeal* in declamation, gives,—as in the following instance,—*increased earnestness and vividness of utterance,—a more fervent tone,—and a more forcible style of action, than in common declamatory harangues.*]

I look upon all the growths of popular dissatisfaction,—whether in the press, or in unions, in associations, or leagues against the exchequer, or secret societies,—as monstrous things bred out of the corruption of the present representation of the people. When it has been asked what has given birth to them, the answer is at hand. Trust me, it is no other power than that which called together the volunteers

of Ireland in 1782. Trust me, it is no other than that which engendered the Catholic Association. Trust me, it is justice withheld, rights refused, wrongs perpetrated ; the folly of believing that men can be governed against their will ; the idiocy of supposing that the inhabitants of England are to be treated like the savages of the South Sea islands,—the frenzy of assuming that you can govern men like children or like savages.

These it is which have peopled the country with these noxious growths,—that have made the rank soil shoot up all these prodigious things, which scare and ‘fright us from our propriety.’ These things have been seen ; but our fears have made us take a wrong course ; and instead of making us fling away the parent, they have made us wage a futile, endless, and fatal war with her gigantic offspring. We have been going on, like those before us, in doing wrong ; and our unholy husbandry it is that has induced us to sow injustice, and thence to reap disaffection.

My lords, I use no language of intimidation. We stand now on the brink of a great event. We are ~~now~~ on the eve of the decision of this great measure ; and it behoves you to consider, when men tell you that you should not heed clamours, that there is no worse folly,—that there is no meaner, baser, more despicable kind of fear, than for men of a frame of mind that allows the weight of reflection and the power of reason, to be afraid of being accused of fear.

My lords, I am now speaking in the same hall where your lordships sat in the year 1828 ; and in that hall, though not quite in so regular manner as this, I heard the same argument urged for the purpose of preventing your lordships from liberating the Catholics. That argument did prevent that liberation. It was said that it was a troublous time,—that there was much clamour abroad ;—and for fear of being thought to yield to intimidation you shut your ears to the voice of reason. The summer passed over. Autumn came on, with her fruits and her abundance ; but she brought not the precious gift of domestic peace. The rage of popular feeling went on ; and the election of a Catholic member to sit in a protestant House of Commons took place. Winter bound the earth in its chains, but it bound not the sea of Irish agitation ; for its surge dashed more furiously than ever against the Constitution. Then spring opened its season, but unaccompanied by its wonted harmony ; for it had no ethereal mildness, there being at that moment in Ireland much fiercer agitation than before, and ten thousand times more reason for fear, than in the preceding July.

And what did your lordships do, when the only change that had taken place in those seven or eight months, was increase of tumult, augmentation of danger, and great embarrassment of all contingent circumstances? What did your lordships do? Wisely, patriotically, firmly, you saved your country;—you refused any longer to listen to the senseless cuckoo-note of those who said, ‘Do not emancipate them; for, if you do, it will be through intimidation.’

But, at the same time, I am bound to say, that if you had not listened to these reasons, year after year, for about the twenty preceding years, that measure would have been attended with a tenfold more beneficial effect than when, blessed be God! it did pass, through the instrumentality of the noble Duke, of whom I will say, that however highly I hold his military achievements, still more highly do I think of his achievements in favour of the Catholics.

And now, my lords, to apply this branch of history,—for history it has become,—to the present time. My lords, you are now placed in this dilemma. If you refuse reform now, under the foolish notion of being afraid, you may live to see something of which wise men will really be afraid. You may have to live among the hearts of an alienated people,—you may have to live among tens of thousands who hate you,—you may have to live when all men shall be leagued against you; for it is you alone that stand between them and their wishes.

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EXERCISE LXII.—SCENE FROM THE ROSE OF ARRAGON.—  
*Knowles.*

*Speakers*,—*Ruphino, Alasco, Velasquez, Almagro and other Peasants.*

[See remarks on previous dialogues, of serious character.]

*Ruph.* Where loitered you upon your journey home? Six weeks you have been gone; ere one was past, Your sister was proclaimed the Prince’s wife.

*Alas.* I took a circuit home to see my friends, And tell what I had done.

*Ruph.* You’re a great man  
In Arragon!

*Alas.* I number many friends!  
No word yet from my sister?

*Ruph.* I expect  
Word by Velasquez—who is he comes yonder?  
I see but dimly!  
Is it Velasquez?

*Alas.* Yes, Velasquez 'tis,  
And looks like one who has a tale to tell.  
[Velasquez enters hastily,—stops short on seeing Alasco.]  
How now, Velasquez ?

*Velas.* Are you there, Alasco ?

*Alas.* Yes, I am here—the matter ?

*Velas.* Nothing !

*Alas.* Something !

Your steps were hasty ;—did you speed for nothing ?  
Your breath is scanty ;—was it spent for nothing ?  
Your looks imply concern ;—concern for nothing ?  
Your road lay to my father ;—seeing me  
You stopped, as bound to any other door !  
Was that for nothing ? Ay,—and now you stand  
Like one that's balked about to take a leap  
Which he felt sure to make,—with bated crest,  
With vigour chilled, wan cheek, and sparkless eye .  
Do all these things mean nothing ?—if they do,  
Then means commotion nothing !

• *Velas.* I would be  
Alone with your father.

*Alas.* So I told you ! well,  
You are alone with him. [Goes out.]

*Ruph.* What is 't, Velasquez ?  
Thou comest from the capital ; and thence,  
Or I mistake, thou bringest news for me.

*Velas.* I do ; and therefore wished thy son away  
For he is rash ; and galled, will take no road,  
Save that his fury likes.

*Ruph.* Bring'st thou me news  
Would rouse the fury of my son, Velasquez ?  
Thou mak'st me tremble :—

O Heaven !—My daughter !  
I knew no good could come of this avowal !  
The Prince has used her ill ! and, if he has,  
Let him look to it ! Let him !

I thank thee, Nature !  
To have left me strength ! I yet am worth a blow !

*Velas.* The Prince has done no wrong.

*Ruph.* God bless the Prince !  
And pardon me that I did wrong to him,  
In thinking that he had ! the gracious Prince,  
That ever honourably loved my child !  
How could I think that he could do her wrong ?  
Don't say I did so.—What's amiss, Velasquez ?

I see 'tis nothing that affects my child :  
Nought can do wrong, while the good Prince is near her.

*Velas.* He is no longer near her.

*Ruph.* No ! not near her ?

My dark surmises are at work again !

And yet thou sayest he has not wronged my child.

*Velas.* Thy child and he are wronged.

*Ruph.* We 'll right them, then !

Who did it ? well !

*Velas.* The King !

*Ruph.* How ? How ?

*Velas.* Despatched

The prince to head his armies in the north,—

And, when his back was turned, convoked his council,

And made them pass a formal act, declaring

The marriage of thy daughter null and void.

*Ruph.* His right to his throne is void, if he breaks through  
Religion and the laws, that fence my child !

There are men in Arragon ! Alasco ! Ay,—

I am a peasant, he is a king !—Great odds !—

But greater have grown even !—Why, Alasco !

*Alas.* [Entering.] Here, father.

*Ruph.* [Recollecting himself at the sight of his son.] Oh !—I called,—did I ?

*Alas.* Yes.

*Ruph.* I did it without thinking,—well, Alasco ?

*Alas.* Well, father ?

You called me, and I know you wanted me.

Speak out ; and do not fear my rashness, father ;

Though there be cause for heat, I can be cool.

*Ruph.* Your poor sister, boy !

*Alas.* What of my sister ?—Say, Velasquez, for  
My father can't or won't.

*Alma.* [Enters with a number of other peasants.] Alasco !—news !

*Alas.* Ay, now I 'll hear it.

*Ruph.* Tell it you, Velasquez !

Let it not come from him ! He will heap fire

On fire.

*Velas.* Your sister is divorced, Alasco,  
By edict of the men who guard the laws.

*Alma.* Who break the laws ! Yes, the fair Prince  
Alonzo—

Royal Alonzo ! weary of his wife,—on pretext of command

From the King to lead his armies,—'t was contrived,—  
A piece of villany, at the first sight,—left her.

*Ruph.* Thou liest.

*Alma.* [Furiously.] Liest!

*Alas.* Peace, Almagro! Nay,  
Scowl not upon my father!—if you are angry  
Brow me!

*Alma.* My dear Alasco!—

*Ruph.* Dear! how long?

The Prince did never yet a double deed!  
I would that I could say as much for thee!

*Alma.* For me! [Furiously.]

*Alas.* Again? May not an old man say  
What he likes?

*Ruph.* I would all young men spoke as true!

*Alas.* Father! your child is shamed! That horrid word  
Written on her brow, thou'dst wish her dead ere read there:  
Her! me! thyself! all kith and kin thou hast!  
And can thy breast find room for other cause  
Of hate, reviling, or revenge?—If it can,  
Mine can't.

*Alma.* No more can mine. I have no foes  
Save those who wrong thy sister! none will I have!  
Give me thy hand, Velasquez, and be friends.

*Velas.* I could be friends with him bespoke me foul;  
I could be friends with him that gave me blows;  
But with the friend who failed me in the need  
He should and could have helped, I'll ne'er be friends.

*Alma.* By Heaven! Velasquez. [Furiously.]

*Alas.* Do you rage again?  
Or did I dream you do? Friends, if not friends  
Among yourselves, waive jars awhile for me!  
Who is the caitiff, be it not the man  
Laws civil and religious cannot bind? What should be  
done to such,

Ay, say he wore a crown?

*Alma.* He should be stripped on't,—  
Caged in a mine,—yea, mulcted to the cost  
Of his life!

*Ruph.* O no,—no,—no! He should be made  
To render back their rights to those from whom  
He wrested them,—no more. That's justice, sir;  
The rest is vengeance, which belongs to Heaven, not sin-  
ful things like men!

*Alas.* We'll master him,  
Then deal with him.

*Ruph.* My son, you will not then  
Be masters of yourselves!

*Alas.* No fear of us!—  
Come,—to the villages! and every man  
Call out his friends, and bring them where we 'll meet  
In one o'erwhelming mass!

*Peasants.* Where?

*Alas.* Let 's consult. [Retires a little with *Almagro*.]

*Ruph.* Back—back, Velasquez, as thou lovest me!  
Back to the capital! find out my child!  
Apprise her of what 's coming!—She may need  
To be upon her guard. I 'll do as much  
For thee.—Meanwhile, I 'll get me ready, friend,  
And follow thee with all the speed I can.

[*Velasquez goes out.*]

*Alas.* Alma. At the cross! [The rest echo these words,  
exclaiming,] 'At the cross!'

*Alma.* Now for redress of common grievances:—  
Burdens should not be borne,—we 'll cast them off!

*Peas.* We will!

*Alas.* One signal wrong does better than  
Tocsins, my friends, to call bold men to arms!

*Alas.* To arms!

*Ruph.* Hear me, my boy! Alasco! O, my son!—

*Alas.* I am thy son; and for that very reason  
I will not hear thee, while my sister suffers  
An injury and a shame.—To arms! to arms!

[All except *Ruphino* rush out, crying, 'To arms! to arms.'.]

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EXERCISE LXII.—SPEECH ON THE REVENUE BILL OF 1833.—  
*Clay.*

[See introductory remarks on preceding exercises in declamation.]

South Carolina has attempted to defeat the execution of the laws of the United States. But, it seems that, under all the circumstances of the case, she has, for the present, determined to stop here, in order that by our legislation, we may prevent the necessity of her advancing any further.

The memorable first of February is past. I confess I did feel an unconquerable repugnance to legislation until that day should have passed, because of the consequences that were to ensue. I hoped that the day would go over well. I feel, and I think that we must all confess, we breathe a freer air than when the restraint was upon us.

But this is not the only consideration. South Carolina has practically postponed her ordinance, instead of letting it go into effect, till the fourth of March. Nobody who has noticed the course of events, can doubt that she will postpone it by still further legislation, if Congress should rise without any settlement of this question. I was going to say, my life on it, she will postpone it to a period subsequent to the fourth of March. It is in the natural course of events. South Carolina must perceive the embarrassments of her situation. She must be desirous—it is unnatural to suppose that she is not—to remain in the Union.

What! a State whose heroes in its gallant ancestry fought so many glorious battles along with those of the other States of this Union,—a State with which this confederacy is linked by bonds of such a powerful character!

I have sometimes fancied what would be her condition if she goes out of this Union! if her five hundred thousand people should at once be thrown upon their own resources. She is out of the Union. What is the consequence? She is an independent power. What then does she do? / She must have armies and fleets, and an expensive government—have foreign missions—she must raise taxes—enact this very tariff, which had driven her out of the Union, in order to enable her to raise money, and to sustain the attitude of an independent power. If she should have no force, no navy to protect her, she would be exposed to piratical incursions. Her neighbour, St. Domingo, might pour down a horde of pirates on her borders, and desolate her plantations. She must have her embassies, therefore must she have a revenue.

But I will not dwell on this topic any longer. I say it is utterly impossible that South Carolina ever desired, for a moment, to become a separate and independent State. I would repeat that, under all the circumstances of the case, the condition of South Carolina is only one of the elements of a combination, the whole of which together, constitutes a motive of action which renders it expedient to resort, during the present session of Congress, to some measure, in order to quiet and tranquillize the country.

If there be any who want civil war—who want to see the blood of any portion of our countrymen spilt, I am not one of them,—I wish to see war of no kind; but, above all, do I not desire to see a civil war. When war begins, whether civil or foreign, no human foresight is competent to foresee when, or how, or where it is to terminate. But when a civil war shall be lighted up in the bosom of our own happy land,

and armies are marching, and commanders are winning their victories, and fleets are in motion on our coast,—tell me, if you can, tell me if any human being can tell, its duration? God alone knows where such a war will end. In what state will be left our institutions? In what state our liberties? I want no war: above all, no war at home.

Sir, I repeat, that I think South Carolina has been rash, intemperate, and greatly in the wrong; but I do not want to disgrace her, nor any other member of this Union. No; I do not desire to see the lustre of one single star dimmed of that glorious confederacy which constitutes our political sun; still less do I wish to see it blotted out, and its light obliterated forever. Has not the State of South Carolina been one of the members of this Union in ‘days that tried men’s souls?’ Have not her ancestors fought by the side of our ancestors? Have we not conjointly won many a glorious battle?

If we had to go into a civil war with such a State, how would it terminate? Whenever it should have terminated, what would be her condition? If she should ever return to the Union, what would be the condition of her feelings and affections,—what the state of the heart of her people? She has been with us before, when our ancestors mingled in the throng of battle; and, as I hope, our prosperity will mingle with hers for ages and centuries to come, in the united defence of liberty; and for the honour and glory of the Union, I do not wish to see her degraded, or defaced, as a member of this confederacy.

In conclusion, allow me to entreat and implore each individual member of this body to bring into the consideration of this measure, which I have had the honour of proposing, the same love of country which, if I know myself, has actuated me; and the same desire for restoring harmony to the Union, which has prompted this effort. If we can forget for a moment,—but that would be asking too much of human nature,—if we could suffer, for one moment, party feeling and party causes,—and, as I stand here before my God, I declare I have looked beyond those considerations, and regarded only the vast interests of this united people,—I should hope that, under such feelings and with such dispositions, we may advantageously proceed to the consideration of this bill, and heal, before they are yet bleeding, the wounds of our distracted country.

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EXERCISE LXIV.—MEMORIALS OF WASHINGTON AND FRANKLIN.—*John Quincy Adams.*

*From Mr. Adams' speech on the reception, by Congress, of the battle sword of Washington, and the staff of Franklin.*

[See remarks on previous examples of eulogy.]

In presenting the resolution which I am now to offer, it may, perhaps, be expected that I should accompany it with some suitable remarks; and yet, sir, I never arose to address this House under a deeper conviction of the want of words to express the emotions that I feel. It is precisely because occasions like this are adapted to produce universal sympathy, that little can be said by any one, but what, in the language of the heart, in tones not loud but deep, every one present has silently said to himself.

My respected friend from Virginia, by whom this offering of patriotic sentiment has been presented to the representative assembly of the nation, has, it seems to me, already said all that can be said suitable to this occasion. In parting from him, as, after a few short days, we must all do, it will, on my part, be sorrowing that, in all probability, I shall see his face, and hear his voice, no more. But his words of this day are planted in my memory, and will there remain till the last pulsation of my heart.

The sword of Washington! The staff of Franklin! Oh! sir, what associations are linked in adamant with these names! Washington, whose sword, as my friend has said, was never drawn but in the cause of his country, and never sheathed when wielded in his country's cause! Franklin, the philosopher of the thunderbolt, the printing-press, and the plough-share!—What names are these in the scanty catalogue of the benefactors of human kind!

Washington and Franklin! What other two men, whose lives belong to the eighteenth century of Christendom, have left a deeper impression of themselves upon the age in which they lived, and upon all after time?

Washington, the warrior and the legislator! In war, contending, by the wager of battle, for the independence of his country, and for the freedom of the human race; ever manifesting, amidst its horrors, by precept and by example, his reverence for the laws of peace, and for the tenderest sympathies of humanity; in peace, soothing the ferocious spirit of discord, among his own countrymen, into harmony and union; and giving to that very sword, now presented to

his country, a charm more potent than that attributed, in ancient times, to the lyre of Orpheus.

FRANKLIN!—The mechanic of his own fortune ; teaching, in early youth, under the shackles of indigence, the way to wealth, and, in the shade of obscurity, the path to greatness ; in the maturity of manhood, disarming the thunder of its terrors, the lightning of its fatal blast ; and wresting from the tyrant's hand the still more afflictive sceptre of oppression : while descending into the vale of years, traversing the Atlantic ocean, braving, in the dead of winter, the battle and the breeze, bearing in his hand the charter of Independence, which he had contributed to form, and tendering, from the self-created nation to the mightiest monarchs of Europe, the olive-branch of peace, the mercurial wand of commerce, and the amulet of protection and safety to the man of peace, on the pathless ocean, from the inexorable cruelty and merciless rapacity of war.

And, finally, in the last stage of life, with fourscore winters upon his head, under the torture of an incurable disease, returning to his native land, closing his days as the chief magistrate of his adopted commonwealth, after contributing by his counsels, under the presidency of Washington, and recording his name, under the sanction of devout prayer, invoked by him to God, to that Constitution under the authority of which we are here assembled, as the representatives of the North American people, to receive, in their name and for them, these venerable relics of the wise, the valiant, and the good founders of our great confederated republic,—these sacred symbols of our golden age. May they be deposited among the archives of our government ! and every American who shall hereafter behold them, ejaculate a mingled offering of praise to that Supreme Ruler of the Universe, by whose tender mercies our Union has been hitherto preserved, through all the vicissitudes and revolutions of this turbulent world,—and of prayer for the continuance of these blessings, by the dispensations of Providence, to our beloved country, from age to age, till time shall be no more !

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EXERCISE LXV.—PRINCE HENRY'S CHALLENGE TO HOTSPUR.—  
Shakspeare.

*Scene from Henry IV. Part I.—Speakers,—King Henry, Prince Henry, Worcester; other lords attending. Scene,—the king's camp, near Shrewsbury.*

[See remarks introductory to previous examples of dramatic dialogue.]

*K. Hen.* How bloodily the sun begins to peer  
Above yon dusky hill ! The day looks pale  
At his distemperature.

*P. Hen.* The southern wind  
Doth play the trumpet to his purposes,  
And, by his hollow whistling in the leaves,  
Foretells a tempest, and a blustering day.

*K. Hen.* Then, with the losers let it sympathize ;  
For nothing can seem foul to those that win.—

[Enter Worcester.]

How now, my lord of Worcester ? 't is not well  
That you and I should meet upon such terms  
As now we meet. You have deceived our trust,  
And made us doff our easy robes of peace,  
To crush our old limbs in ungentle steel.  
*That* is not well, my lord : *this* is not well.  
What say you to 't ? Will you again unknot  
This churlish knot of all abhorred war,  
And move in that obedient orb, again,  
Where you did give a fair and natural light ;  
And be no more an exhaled meteōr,  
A prodigy of fear, and a portent  
Of broached mischief to the unborn times ?

*Wor.* Hear me, my liege.  
For mine own part, I could be well content  
To entertain the lag-end of my life  
With quiet hours ; for, I do protest.  
I have not sought the day of this dislike.

*K. Hen.* You have not sought for it ! How comes it, then  
*Wor.* It pleased your majesty, to turn your looks  
Of favour from myself, and all our house ;  
And yet, I must remember you, my lord,  
We were the first and dearest of your friends.  
For you, my staff of office did I break,  
In Richard's time, and posted, day and night,  
To meet you on the way, and kiss your hand,

When yet you were, in place and in account,  
Nothing so strong and fortunate as I.  
It was myself, my brother, and his son,  
That brought you home, and boldly did outdare  
The dangers of the time. You swore to us,—  
And you did swear that oath at Doncaster,—  
That you did nothing purpose 'gainst the state,  
Nor claim no farther than your new-fallen right,  
The seat of Gaunt, dukedom of Lancaster :  
To this we swore our aid. But, in short space,  
It rained down fortune, showering on your head ;  
And such a flood of greatness fell on you,—  
What with our help,—what with the absent king,—  
What with the injuries of a wanton time,—  
The seeming sufferances that you had borne,  
And the contrarious winds that held the king  
So long in his unlucky Irish wars,  
That all in England did repute him dead,—  
And, from this swarm of fair advantages,  
You took occasion to be quickly wooed  
To gripe the general sway into your hand,—  
Forgot your oath to us, at Doncaster ;  
And, being fed by us, you used us so  
As 'hat ungentle gull, the cuckoo's bird,  
Useth the sparrow,—did oppress our nest,  
Grew, by our feeding to so great a bulk,  
That even our love durst not come near your sigh,  
For fear of swallowing, but, with nimble wing  
We were enforced, for safety's sake, to fly  
Out of your sight, and raise this present head ;  
Whereby we stand oppressed by such means  
As you yourself have forged against yourself,  
By unkind usage, dangerous countenance,  
And violation of all faith and troth,  
Sworn to us, in your younger enterprise.

*K. Hen.* These things, indeed, you have articulated,  
Proclaimed at market crosses, read in churches,  
To face the garment of rebellion  
With some fine colour, that may please the eye  
Of fickle changelings, and poor discontents,  
Which gape, and rub the elbow, at the news  
Of hurly-burly innovation ;  
And never yet did insurrection want  
Such water colours, to impaint his cause,

Nor moody beggars, starving for a time  
Of pellmell havock and confusion.

*P. Hen.* In both our armies, there is many a soul  
Shall pay full dearly for this encounter,  
If once they join in trial.—Tell your nephew,  
The prince of Wales doth join with all the world  
In praise of Henry Percy. By my hopes,—  
This present enterprise set off his head,—  
I do not think, a braver gentleman,  
More active-valiant, or more valiant-young,  
More daring, or more bold, is now alive,  
To grace this latter age with noble deeds.  
For my part,—I may speak it to my shame,—  
I have a truant been to chivalry;  
And so, I hear, he doth account me too:  
Yet this,—before my father's majesty,—  
I am content that he shall take the odds  
Of his great name and estimation,  
And will,—to save the blood on either side,—  
Try fortune with him in a single fight.

*K. Hen.* And, Prince of Wales, so dare we venture ~~thee~~  
Albeit, considerations, infinite  
Do make against it.—No, good Worcester, no:  
We love our people well,—even those we love,  
That are misled upon your cousin's part;  
And,—will they take the offer of our grace,—  
Both he and they, and you, yea, every man,  
Shall be my friend, again, and I be his:  
So tell your cousin, and bring me word  
What he will do.—But, if he will not yield,  
Rebuke and dread correction wait on us;  
And they shall do their office. So, begone:  
We will not now be troubled with reply:  
We offer fair,—take it advisedly. [Exit *Wor.*]

*P. Hen.* It will not be accepted, on my life:  
The Douglas and the Hotspur, both together,  
Are confident against the world in arms.

*K. Hen.* Hence, therefore, every leader to his charge!  
For, on their answer, will we set on them;—  
And God befriend us, as our cause is just!

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EXERCISE LXVI.—WASHINGTON'S PREPARATORY TRAINING FOR PUBLIC STATION.—*C. W. Upham.*

[An example of the style of *narrative* rising to the *dignity of history*. The *style*, both in the composition and the external manner, partakes of the *oratorical* character: the *utterance* is *full* and *impressive*.]

Among the mountain passes of the Blue Ridge and the Alleghanies, a youth is seen employed in the manly and invigorating occupations of a surveyor, and awakening the admiration of the hardy backwoodsmen and savage chieftains, by the strength and endurance of his frame, and the resolution and energy of his character. In his stature and conformation, he is a noble specimen of a man. In the various exercises of muscular power, on foot and in the saddle, he excels all competitors. His admirable physical traits are in perfect accordance with the properties of his mind and heart; and over all, crowning all, is a beautiful, and, in one so young, a strange dignity of manners and of mien, a calm seriousness, a sublime self-control, which at once compels the veneration, attracts the confidence, and secures the favour of all who behold him. That youth is the leader whom Heaven is preparing to conduct America through her approaching trial.

As we see him voluntarily relinquishing the enjoyments, and luxuries, and ease, of the opulent refinement in which he was born and bred, and choosing the perils and hardships of the wilderness; as we follow him, fording swollen streams, climbing rugged mountains, breasting the forest storms, wading through snow-drifts, sleeping in the open air, living upon the coarse food of hunters and of Indians, we trace, with devout admiration, the divinely-appointed education he was receiving to enable him to meet and endure the fatigues, exposures, and privations, of the war of Independence.

Soon he is called to a more public sphere of action, on the same theatre; and we again follow him, in his romantic adventures, as he traversed the far-off western wilderness, a special messenger to the French commander on the Ohio, and afterwards when he led forth the troops of Virginia in the same direction, or accompanied the ill-starred Braddock to the blood-stained banks of the Monongahela. Everywhere we see the hand of God conducting him into danger, that he might extract from it the wisdom of an experience not otherwise to be attained, and develope those heroic quali-

ties by which alone danger and difficulty can be surmounted, but all the while covering him, as with a shield.

When we think of him, at midnight and in mid-winter, thrown from a frail raft into the deep and angry waters of a wide and rushing western river, thus separated from his only companion through the wilderness, with no human aid for miles and leagues around him, buffeting its rapid current, and struggling through driving cakes of ice,—when we behold the stealthy savage, whose aim, against all other marks, is unerring, pointing his rifle deliberately at him, and firing, over and over again,—when we see him riding through showers of bullets on Braddock's fatal field, and reflect that never, during his whole life, was he wounded, or even touched, by a hostile force, do we not feel that he was guarded by an *Unseen Hand*? Yes, that sacred person was guarded by an *unseen hand*, warding off every danger. No peril by flood or by field was permitted to extinguish a life consecrated to the hopes of humanity, and to the purposes of heaven.

For more than sixteen years he rested from his warfare, amid the shades of Mount Vernon, ripening his mind by reading and reflection, increasing his knowledge of practical affairs, entering into the whole experience of a citizen, at home, on his farm, and as a delegate to the colonial Assembly; and when, at last, the war broke out, and the unanimous voice of the Continental Congress invested him, as the exigency required, with almost unbounded authority, as their Commander-in-Chief, he blended, although still in the prime of his life, in the mature bloom of his manhood, the attributes of a sage with those of a hero. A more perfectly fitted and furnished character, has never appeared on the theatre of human action, than when, reining up his war-horse, beneath the majestic and venerable elm, still standing at the entrance of the old Watertown road upon Cambridge Common, GEORGE WASHINGTON unsheathed his sword, and assumed the command of the gathering armies of American liberty.

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**EXERCISE LXVIII.—HOTSPUR'S REPLY TO SIR WALTER BLUNT.**  
*—Shakspeare.*

*From the First Part of King Henry IV.*

*Scene,—The rebel camp near Shrewsbury.—Speakers,—Hotspur,  
 Worcester, Douglas, Vernon, and Sir Walter Blunt.*

[See remarks on previous examples of dramatic dialogue.]

*Hot.* We'll fight with him to-night.

*Wor.* It may not be.

*Doug.* You give him then advantage.

*Ver.* Not a whit.

*Hot.* Why say you so? looks he not for supply?

*Ver.* So do we.

*Hot.* His is certain,—ours is doubtful.

*Wor.* Good cousin, be advised: stir not to-night.

*Ver.* Do not, my lord.

*Doug.* You do not counsel well:

You speak it out of fear and cold heart.

*Ver.* Do me no slander, Douglas: by my life,

(And I dare well maintain it with my life,) If well-respected honour bid me on,

I hold as little counsel with weak fear,

As you, my lord, or any Scot that lives:

Let it be seen to-morrow in the battle,

Which of us fears.

*Doug.* Yea, or to-night.

*Ver.* Content.

*Hot.* To-night, I say.

*Ver.* Come, come, it may not be.

I wonder much, being men of such great leading,

That you foresee not what impediments

Drag back our expedition: certain horse

Of my cousin Vernon's, are not yet come up;

Your uncle Worcester's horse came but to-day;

And now their pride and mettle is asleep,

Their courage, with hard labour tame and dull,

That not a horse is half the half of himself.

*Hot.* So are the horses of the enemy;

In general, journey-bated, and brought low;

The better part of ours is full of rest.

*Wor.* The number of the king exceedeth ours:

For Heaven's sake, cousin, stay till all come in!

[Enter Sir Walter Blunt.]

*Blunt.* I come with gracious offers from the king,  
If you vouchsafe me hearing, and respect.

*Hot.* Welcome, Sir Walter Blunt; and would to Heaven  
You were of our determination!  
Some of us love you well; and even some  
Envy your great deserving and good name,  
Because you are not of our quality,  
But stand against us like an enemy.

*Blunt.* And Heaven defend, but still I should stand so  
So long as, out of limit, and true rule,  
You stand against anointed majesty!  
But to my charge:—The king hath sent to know  
The nature of your griefs, and whereupon  
You conjure from the breast of civil peace  
Such bold hostility, teaching this duteous land  
Audacious cruelty. If that the king  
Have any way your good deserts forgot,—  
Which he confesseth to be manifold,—  
He bids you name your griefs; and, with all speed,  
You shall have your desires, with interest,  
And pardon absolute yourself, and these,  
Herein misled by your suggestion.

*Hot.* The king is kind; and, well we know the king  
Knows at what time to promise, when to pay.  
My father, and my uncle, and myself,  
Did give him that same royalty he wears;  
And, when he was not six and twenty strong,—  
Sick in the world's regard, wretched, and low,  
A poor unminded outlaw, sneaking home,—  
My father gave him welcome to the shore;  
And,—when he heard him swear, and vow to God  
He came but to be duke of Lancaster,  
To sue his livery, and beg his peace,  
With tears of innocence, and terms of zeal.—  
My father, in kind heart and pity moved,  
Swore his assistance, and performed it too.  
Now, when the lords and barons of the realm  
Perceived Northumberland did lean to him,  
They, more and less, came in with cap and knee:  
Met him in boroughs, cities, villages,  
Attended him on bridges, stood in lanes,  
Laid gifts before him, proffered him their oaths  
Gave him their heirs as pages, followed him,

Even at the heels, in golden multitudes.  
 He presently,—as greatness shows itself,—  
 Steps me a little higher than his vow,  
 Made to my father, while his blood was poor,  
 Upon the naked shore at Ravenspurg ;  
 And now, forsooth, takes on him to reform  
 Some certain edicts, and some strait decrees,  
 That lie too heavy on the commonwealth;—  
 Cries out upon abuses, seems to weep  
 Over his country's wrongs ; and by this face,  
 This seeming brow of justice, did he win  
 The hearts of all that he did angle for,—  
 Proceeded further; cut me off the heads  
 Of all the favourites, that the absent king  
 In deputations left behind him here,  
 When he was personal in the Irish war

*Blunt.* Tut ! I came not to hear this.

*Hot.* Then, to the point.—  
 In short time after, he deposed the king ;  
 Soon after that deprived him of his life ;  
 And, in the neck of that, tasked the whole state  
 To make that worse ; suffered his kinsman Marco,  
 (Who is, if every owner were well placed,  
 Indeed his king,) to be engaged in Wales,  
 There without ransom to lie forfeited ;  
 Disgraced me in my happy victories ;  
 Sought to entrap me by intelligence ;  
 Rated my uncle from the council-board ;  
 In rage dismissed my father from the court ;  
 Broke oath on oath, committed wrong on wrong ;  
 And, in conclusion, drove us to seek out  
 This head of safety ; and, withal, to pry  
 Into his title, the which we find  
 Too indirect for long continuance.

*Clunet.* Shall I return this answer to the king ?

*Hot.* Not so, Sir Walter : we 'll withdraw awhile.  
 Go to the king ; and let there be impawned  
 Some surety for a safe return again ;  
 And in the morning early shall mine uncle  
 Bring him our purposes ; and so farewell !

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EXERCISE LXIX.—CUPID'S WARNING.—*H. F. Gould.*

[This piece is intended as a lesson in *modulation*. It illustrates those sudden and easy changes of voice, which belong to the tones of sportive and sly humour.]

“TAKE heed! take heed!  
They will go with speed,  
For I've just new strung my bow:  
My quiver is full; and, if oft I pull,  
Some arrow may hit, you know.”

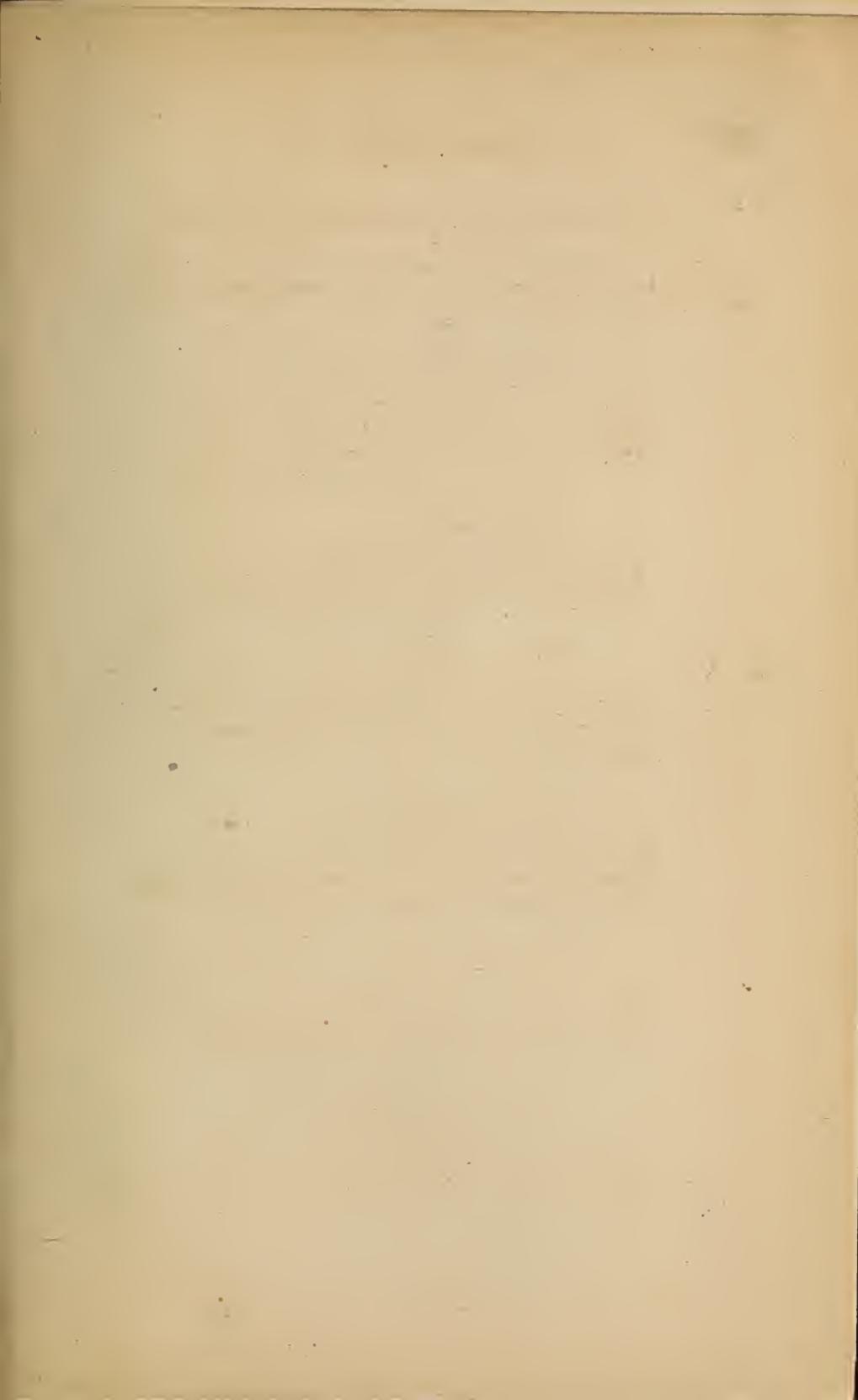
“Oh! pull away,”  
Did the maiden say,  
“For who is the coward to mind  
A shaft that's flung by a boy so young,—  
When both of his eyes are blind?”

His bow he drew,  
And the shafts they flew,  
Till the maiden was heard to cry,  
“Oh! take this dart from my aching heart,  
Dear Cupid, or else I die!”

He said,—and smiled,—  
“I'm but a child,  
And should have no skill to find,  
E'en with both my eyes, where the dart now lies  
Then you know, fair maid, *I'm blind!*”

But pray, be calm,  
And I'll name a balm  
That's brought by an older hand,  
And I'm told is sure these wounds to cure:  
'T is Hymen applies the band.

Now I must not stay,—  
I must haste away,—  
For my mother has bid me try  
These fluttering things, my glistening wings,  
Which she tells me were made to fly!”



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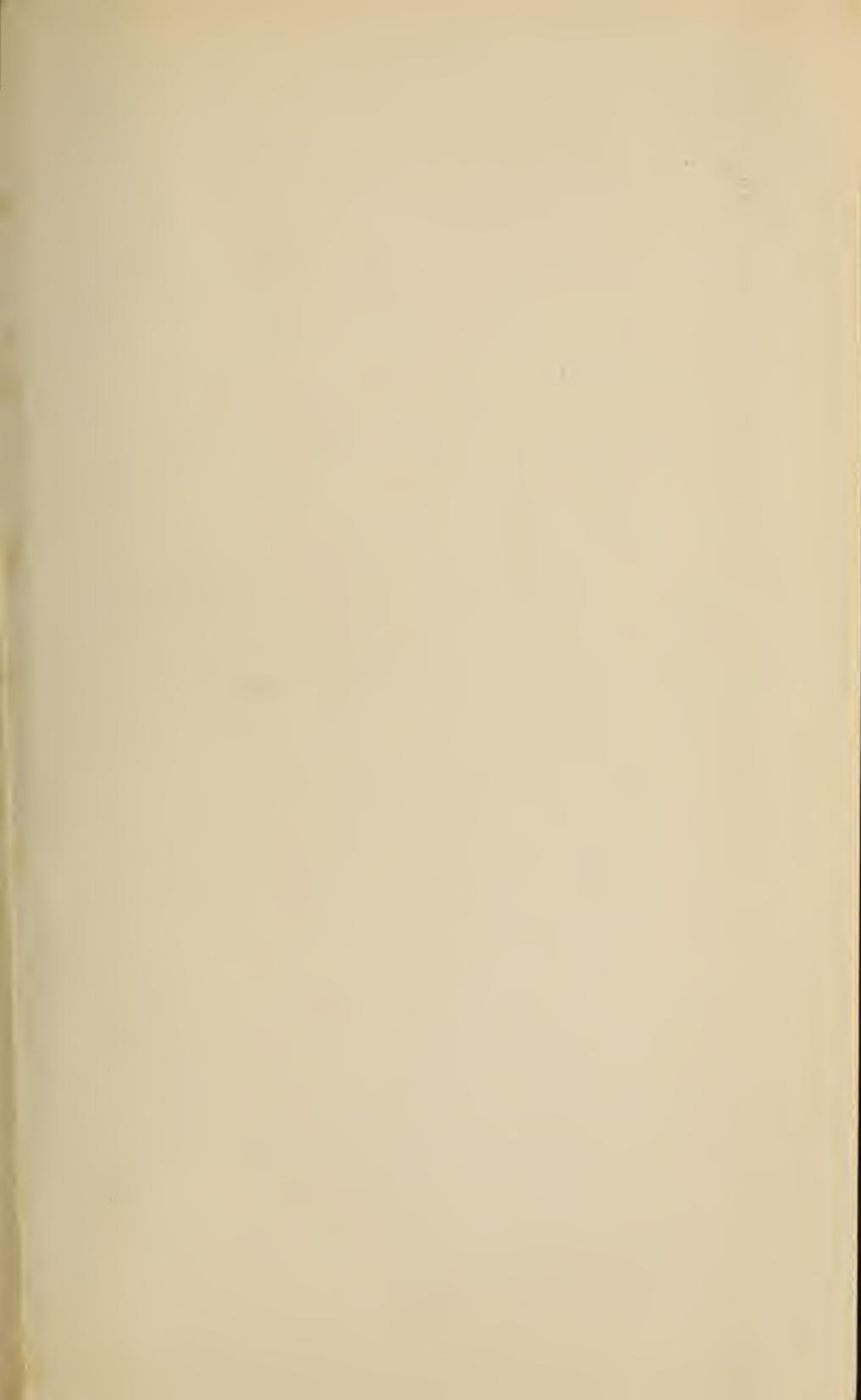
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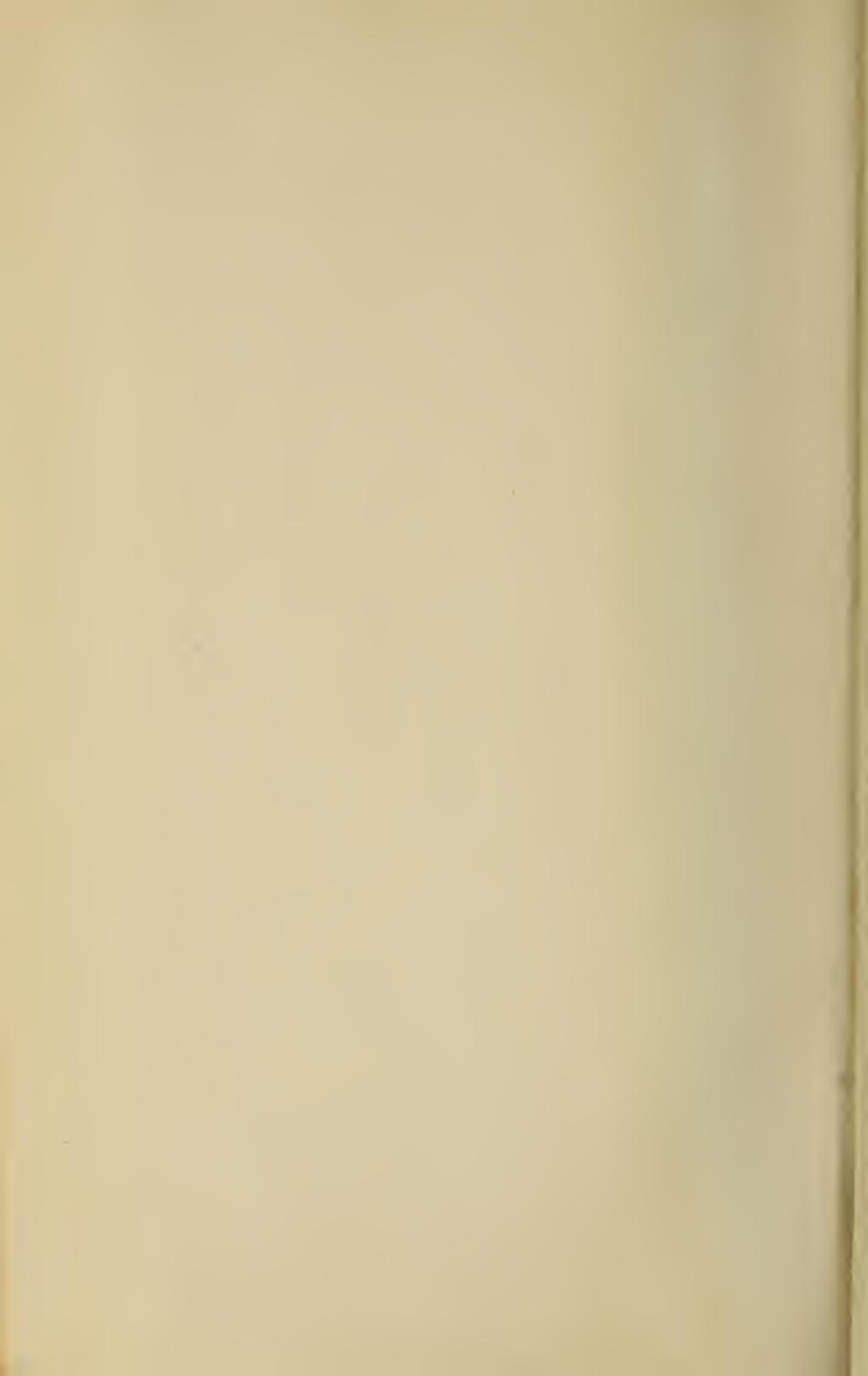
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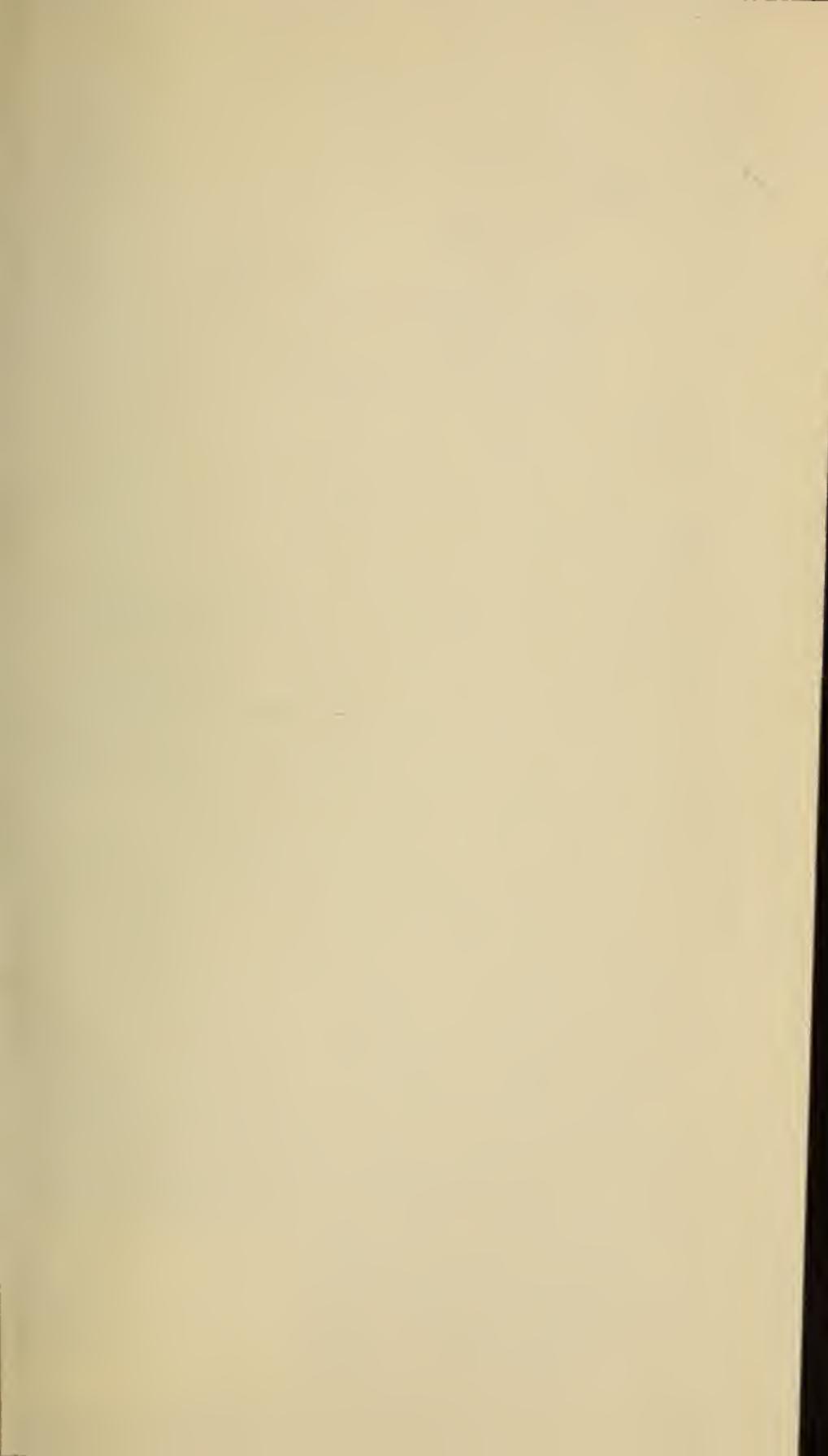
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